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VOL.THREE
No. 7

MOTION PICTURE MAGAZINE FOR MODERN PEOPLE

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MENAKA

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Editor : BABURAO PATEL

Vol. 3 NOVEMBER 1937 No 7

PRABHAT—THE PILLAR OF FIRE.

THE Indian filmworld was waiting for Prabhat's first social picture.

Friends were confident of the promise given by Director Shantaram that his first social picture would set up a new school of production. That promise was backed by a big reputation of the man—reputation which was built on several smashing successes.

But there is another community amongst the human beings. Ordinary men call them enemies. These are the watch dogs of society who burn their own candle and enlighten the world by their criticisms and rumours.

These sceptics had thought that in the field of social productions, Prabhat would fail. They were disappointed when "The Unexpected" did not fail. They went in to find faults but came out having found none. These people were found in a pitiable state of mind.

done, then we are sure that His Highness will immediately withdraw the imposition and punish all those who have been responsible for the whole affair.

For, verily, it is a crime to tax the cinemas so heavily when in a big city like Bombay with its immense buying power, only 12½ per cent is levied as an entertainment tax. In this single comparison the magnitude of the foolish imposition is quite obvious.

And the men who have done it have committed a grave crime of which His Highness should take notice.

We reserve further remarks till we get the full details of this affair, but in the meanwhile we put our trust in His Highness and leave to his care the interests of our film industry and we are sure that they will not be dissipated in those princely hands.

"Yes, I'll sign it if you tell me". She would, if Mubarak told Durgabai to do that in "Companion" a Nataraj maiden social.

MEN WHO DON'T BELIEVE

MUST SEE THIS PICTURE

AND LEARN TO BELIEVE!

IT'S PRABHAT'S 1ST SOCIAL

BUT INDIA'S BEST ONE

THE UNEXPECTED

Director:
V. SHANTARAM

* SHANTA APTE, Vasantee, Shakuntala Paranjpey, Keshavrac Date, Raja Nene, Vimalbai Vashishta & others.

NOW AND FOR A LONG TIME TO COME AT:

KRISHNA TALKIES

BOMBAY.

The miracle had happened. Prabhat who had hitherto offered at the Altar of Art great offerings like "Maya Machindra," "Amritmanthan," "Amar Jyoti" and "Tukaram"—Prabhat who had not even allowed any second best in this field of mythological grandeur—Prabhat who had appropriated to itself the monopoly of costume pictures—that Prabhat has won with its very first step the entire field of social productions, leaving old stayers behind and lending to them an amateurish status by superseding their supposed excellence.

By producing "The Unexpected" Prabhat has smothered all competition in a field which they had not even touched hitherto.

Director Shantaram has once more scored a success and in doing so has maintained his reputation of being the only director who has not failed hitherto.

It is a blazing record of glorious hits that we find to the credit of this king of Indian directors who has not even once failed since the day he took the megaphone.

If any one else in our film industry could claim even one tenth of Director Shantaram's success, his attitude towards the world would be intolerable.

But at the Excelsior on the opening day of "The Unexpected" Shantaram was perhaps the most modest man in the midst of a thousand well dressed fashion plates who had come to view the great picture.

Great people are always humble and so is the great picture which the great man has produced.

It is a humble story of ordinary people. It's greatness lies in its truth—utter and undressed truth.

"The Unexpected" contains a story that may be yours or any one's for that matter. It has incidents that do not tax the human imagination even a wee bit. But it has a provocative central theme around which the masterly hand of the director has woven a web of gripping incidents which hold you to your chair till you see the last foot of the picture. . .

The master has done his job and in doing so has once again proclaimed to our film world that Prabhat will remain still supreme in the field of quality production.

The success of "The Unexpected" by a mere coincidence, was well timed. It was right in the wake of "Sant Tukaram" having secured world distinction of being one of the three best pictures of the world.

It will be a long time before any one else can dare to claim the laurels which Prabhat has won in the Indian film industry.

Mere jealousy may spread short-lived rumours but those who do that may as well realize the utter futility of spitting at the Sun. It does not pay in the long run.

The clever and harmonious blending of pathos and comedy which we find in "The Unexpected" constitutes in itself a challenging goal far far away from the reach of others.

It may be unpalatable but it is nevertheless true that Prabhat still leads while others follow.

Why not admit it and be done with it?

AN APPEAL TO H. H. MAHARAJA OF KOLHAPUR.

There is some alarming news coming from Kolhapur. The State Authorities have gone out and imposed a tragic burden on the local cinemas. An entertainment tax ranging from 37½ per cent minimum and increasing by stages has been levied on all cinema tickets above two annas.

This news is incredible, because no sane government can call this a tax. It is a tragic imposition, that beats even the cruelty of the Moghuls who had earned a reputation for such sorts of inflictions.

And the news is shocking because it comes from an enlightened state, the ruler of which has been an ardent patron of the film industry in India.

Surely, His Highness Rajaram Maharaj has not forgotten the part he has himself played in the development of our film industry in Western India.

Is it necessary to recite here the unforgettable success of Prabhat pictures which was first achieved in Kolhapur and largely due to the kind patronage of His Highness? And later on, His Highness himself went out and invested his own money in two other producing companies and in doing all this set an illustrious example to all the other Princes in India.

It is strange that in the wake of this illustrious lead, heart-rending news are broadcast that the State is levying a pernicious tax on the cinemas and thereby denying to its subjects the only relaxation of an entertainment.

Is it morally fair of a ruler whose duty it is to look after the comforts of his subjects, to go out and wrench away from them the only comfort which has been provided to them by the courtesy and enterprise of local and outside businessmen who have opened out the cinemas after investing large amounts?

Is it that the sympathy which His Highness had hitherto shown for the Indian Film Industry was merely rivetted to his own interests with an idea of profits?

Is it perhaps that with the failure of his ill managed enterprises in film producing, His Highness has developed an acute hatred for all matters concerning films?

Whatever that be, what wisdom can any one trace in the action of the State in victimising its subjects and the film businessmen by the imposition of this infernal tax?

Our struggling film industry had always looked upto His Highness the Maharaja of Kolhapur for support and encouragement and this prince who had so far and so well supported the industry, has to-day contributed his own power to threaten its very existence.

Have we lost the old and sincere friend we had in the Maharaja of Kolhapur?

Surely, there is something wrong somewhere. His Highness will perhaps be the last man to impose such an evil tax and deny to his subjects what poor comfort they get from screen entertainment.

He would be the last man to throttle the film industry which he had himself nursed with such care. It is likely that others in the State have misguided His Highness in imposing this tax, and if the bad deed has been

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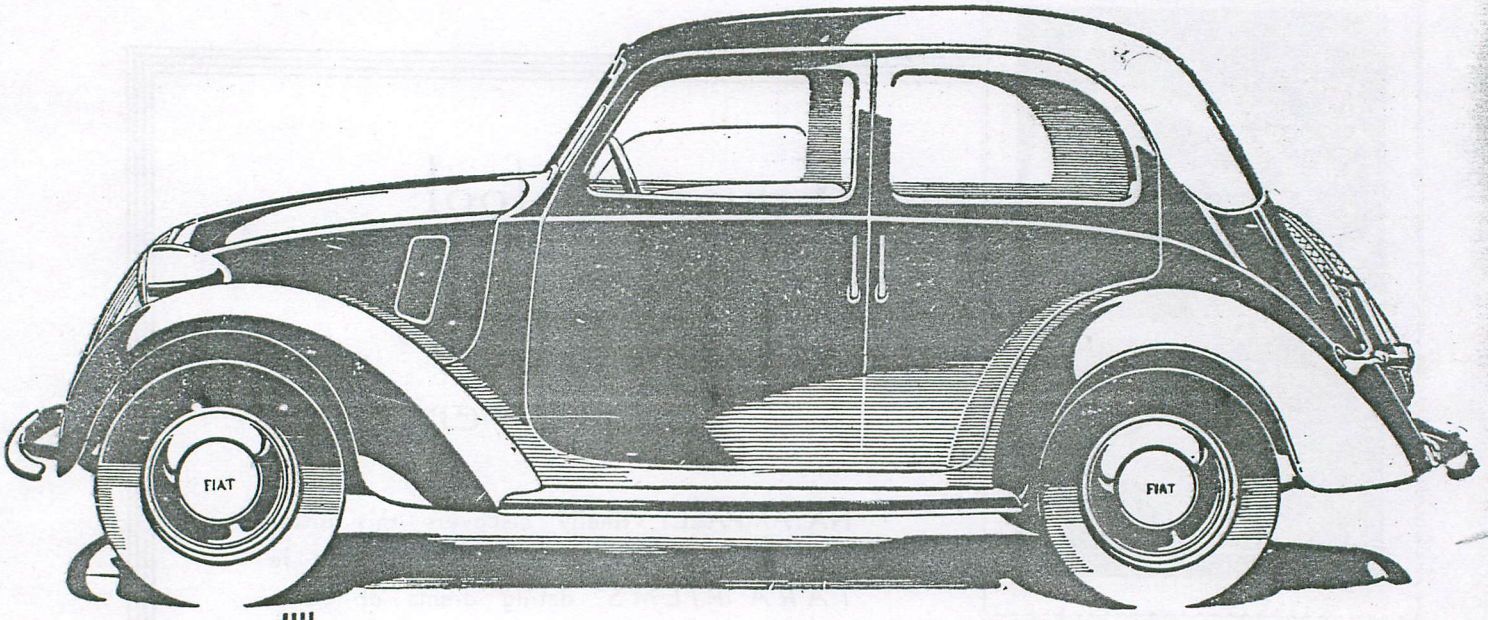

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BOMBAY CALLING

This section is the monopoly of "JUDAS" and he writes what he likes and about things which he likes. The views expressed here are not necessarily ours, but still they carry weight because they are written by a man who knows his job.

Bravo Producers!

The Indian Motion Picture Producers' Association seems to have got into correct stride at last. The discrimination which the members had observed in preparing an approved list of papers for their publicity seems to have been forcibly removed like an old tumour and once again all the papers have been taken on the approved list of the Association.

It is always more pleasant to begin a new order of things in an atmosphere of mutual respect and co-operation and the Association must be congratulated for the haste with which the said discriminaion was discarded, immediately the members realized that they were following a policy which was partly suicidal and fully controversial.

It is not a victory for any party, for we are not in politics but in practical business, yet nevertheless this change in vision was largely due to what the papers wrote about the shortsighted policy which the Association had unfortunately adopted for a month—and in its very first month.

Still On The Wrong Track.

We have however, still a small quarrel with the Association. And it is in the space restrictions adopted by the Association in respect of different papers.

It would not be wrong to say, because we are fortunately in a position to prove that the space allottments given to different papers proclaim an utter ignorance of even the primary rudiments of the science of publicity.

Publicity is both an art and science and therefore its execution must be in the hands of a professional. An amateur is bound to make a mess of everything.

Our producers, with all their intellect, can never claim to be publicity experts.

At best they are just experienced amateurs. And these amateurs, as was expected, did make an unholy mess of the entire business of space allottments.

In principle, space restriction is a wrong thing. In fact, restriction of publicity in this business of selling entertainments, is a suicidal procedure at all times. But if for fancy, because there can be no sound commercial reasons, a restriction in space has to be enforced, then, does it not follow that such restrictions must be sensibly thought out and based on thorough discussion of the merits of every individual paper.

Is it wise to indulge in community restrictions in a matter of such vital importance to the existence of our film industry? If a poison is to be taken as a cure, let it be taken in small digestible doses.

Our Film Magazines.

Take for instance the case of film magazines, which are published every month. The space appropriation allowed by the Association for a monthly film magazine is half a page. The size of these magazines is generally eleven by nine inches. Half a page would be five and a half by nine inches. And in this niggardly space, the producer is expected to insert a display advertisement.

In this business of selling entertainment a display advertisement is vitally necessary, for along with the message of the picture one has also to broadcast the photograph of the artistes working in the picture.

A film magazine which is exclusively devoted to films is the only avenue of approach to the fans as well as to the trade. A good film magazine is a pillar of the film industry. It has its justification for existence in its popularity.

Out there in America, foreign producers very often take up six to eight pages in a single magazine for the display advertisement of a single picture. Metro-Goldwyn-Mayer seem to do this regularly in the Motion Picture Herald, an expensive advertising medium and from week to week. No wonder, that Metro is at the top to-day!

Our producers should do the same, as this will be the only way they can proclaim themselves as wise businessmen who believe in taking opportunity by the forelock.

Restrictions, within justifiable limits, can however be considered for daily papers but in case of weeklies and monthlies, any restriction will be at all times a foolhardy procedure.

If our producers are to be called wise, they must straightway remove these space restrictions, especially in case of film magazines, and usher an era of new activity founded on a sensible basis.

New Lava in the Old Crater.

Veteran Dada Torney shows no signs of getting old. He has burst out in a new volcanic activity once again at his Saraswati Studios in Poona. The other day when I visited Poona I called at the place where the old studio used to be and it needed the presence of the 'old man' himself to reassure me that I was not in a wrong place. For, the old studio is just not there. And so have all the old surroundings gone.

In their place, I found a beautiful construction, which is modestly called a studio.

PRIZE OF Rs. 10

To the 1st correct solution picked up at random from our mail.

To his number of grandchildren, Grandpa gave a big box of chocolates and permitted all of them to eat as many chocolates as they liked. At the end of the day Mary (one of them) was asked to report as to the numbers of chocolates eaten. Then each of them would receive, from the old man, one penny for each chocolate eaten by himself (or herself).

At the end of the day, it cost Grandpa one pound, nineteen shillings and one penny.

From amongst the children Coral ate the most, being greedy and rather fond of sweets and then came Edward; about the rest Mary forgot. But Mary remembered that no two of them ate the same number and that each of them ate at least one.

How many children in all ate chocolates, and how many did Coral eat?

Only one prize will be given.

Address replies to:

The Editor; Filmindia.

It is both extensive and expensive, the way I discovered some new gadgets which old Dada called 'equipment'.

There is so much of this 'equipment' in that new place that though Dada called the Studio well equipped, I think it is rather overdone.

And on the high seas, the new R.C.A. machine with its ultra-violet recording is lying snug bound for Poona. It will be in hand by the time this is in print.

You should hear Dada Torney talking about this set. The way he does it excites our admiration for the set and makes us fall in love with those dear dear people who manufactured it.

And did I forget the new automatic laboratory. They say it is the best in Western India. And let us leave it at that, as this is all highly technical.

Discussing the future plans of productions, Dada informed me that he intended to establish an entirely new plan of production under which he will call for classic stories from well known writers and give a chance to educated society girls to work in these pictures. Dada being a disciplinarian of the old school will certainly maintain the correct atmosphere for our society women who will join the studio.

So, now, there is an opening for our writers and a new career to our society girls, under the old flag of Saraswati Cinetone.

The first picture under the re-organisation will be "Gopichand" which means plenty of girls and a riot of romance. I saw some sketches of the settings and to call them huge and gorgeous will amount to painting the lily.

The only rift within the lute will unfortunately be Director Bhal G. Pendharkar who will be in charge of some pictures. No one ever doubted Bhal's abilities as a Director, but in his past pursuits of art he has woven a tradition of inconsistency round himself and unless he has sworn to run straight and stick on, inspired by Dada's gigantic preparations, Bhal will always remain a fluke item of production.

In the meanwhile, let us wish all luck to the old timer.

Meet a Modern Showman.

Do you know the new showman in Belgaum? His name is Manohar Karandikar. Almost a six footer and looking an athlete every inch of his seventy two inches, Karandikar has a scholastic look with a dash of

October Brain Twister.

THE ANSWER.

It is rapidly deducible that Arlene's rotation is either 5 or 10; in either case she wore dark grey on the 11th. The other four girls' rotations are factors of 18, and, since they are all different must be 1, 2, 3, or 6. Dorothy's must be 6, and she wears white on the 11, and Beth's and Caroline's 1 and 2 (not necessarily respectively), so that they must both wear red checked dresses on the 11th. By elimination Elsie wears the striped dress on August 11th.

Prize of Rs. 10 is given to

Mr. H. G. SHAH,

C/o Messrs. Beni Prasad Kedar Nath, 288, Kalbadevi Road, Bombay No. 2.

sportsmanship which admits you into the secret that it was hardly a year back that he left a college in Poona to become a showman.

A dreamer and yet a practical idealist, Karandikar went out and built a big theatre in Belgaum. It is called the "Ritz" and it will easily be the best in that town for years to come.

The "Ritz" is ultra modern for Belgaum and promises to be the popular resort of the exclusive. Fitted with a double R.C.A. set and provided with the correct acoustics, the Ritz is going to give the residents of Belgaum a natural reproduction of sound and we shall soon find Shanta Apte singing her melodious songs with a naturalness which will give us visions of her own presence in the theatre.

Wise distributors, who are honest enough to do fair justice to their producers, will naturally fall over one another in booking their pictures at the Ritz and very soon this theatre will provide first class entertainment to the elite. For, every good picture needs a good, well equipped theatre and the Ritz is a swell theatre that way.

Theatres or Dens?

Talking of theatres, I am reminded of two theatres in Bombay, I mean the Wellington and the Imperial. Had I been the Health Officer of this city, I would have straightway given an order for demolishing these two theatres. They have outlived their usefulness. They are just sad memories of old times.

These two theatres are veritable danger spots to the health of the public. The Imperial suffers a close comparison to the Black Hole of Calcutta.

Ill-ventilated and suffocating, it is a torture to sit in these theatres for a three hour programme.

The proprietors of the Wellington seem to deny to you even the courtesy of an enough number of fans. Imagine the state of the human nerves and the acute discomfort when one has to spend hours in this theatre on a hot, sultry day.

The tragedy of the whole affair is that the best foreign pictures produced by Metro-Goldwyn-Mayer have to be seen under these disgusting conditions.

Surely, the Metro's have not paid a compliment to their patrons by inflicting on them this punishment. And it is not courtesy to provide entertainment under such conditions when people pay for their tickets.

I can't imagine keen witted Americans giving a cold shoulder to business morality.

Hot House of Disease!

The Imperial Cinema is no better than an opium den, especially when you find a dozen spectators smoking some weed.

The proprietor of the Imperial Cinema is reputed to be a multi-millionaire. He can always pull down the present theatre and build a new one for modern requirements. Why is he not doing so?

The cinema, at best, can only be an incubator of disease. The authorities cannot be blind to this fact any longer.

Indian Producers who expect their patrons to see their excellent productions at this theatre are living in a fool's paradise. A single picture can run for a year at the Central Talkies, but I doubt whether it can run even quarter as much at this theatre.

The theatre as it is to-day makes entertainment a torture and when the prospects are combined with a bad picture, one feels like being a criminal in the mediaeval times.

People will surely not pay for torture.

Apart from this, the problem of public health is vital. It is an official question and the earlier it is tackled the better for our cine-going citizens.

New Year's New Promise!

The New Year is perhaps going to give us all a new surprise. And it is going to be a pleasant and musical surprise. I refer to "Kanhopatra" Shalini Cinetone's forthcoming release which has been purchased outright by the Peerless Pictures of Bombay.

At a privilege trial given to me alone of a large number of footage, I was surprised to discover an excellence in this picture, excellence which I have not found coming from Kolhapur since Prabhat left this picture producing centre of Southern Mahratta Country.

It is a tale of devotion, which in its utter sincerity of emotion may challenge the best of our devotional pictures. Melodious music coming out of the well shaped throat of Leela, the heroine in the stellar role, is hypnotic enough to send one into a trance of pleasant feelings and leave behind a beautiful taste in the mouth.

"Kanhopatra" is certainly a picture one cannot afford to miss, if he claims to be a devotee of art in its full glamour and gorgeousness.

My, my, look out! She is shielding her heart and looking askance at you. Why not leave her alone. She is Yasmin, that sweet flower of youth which blushed unseen in a desert for a year and the Bedouins didn't know even her real name.

Coming Shortly . . . . . .

Natraj Films' Maiden Masterpiece

COMPANION

Picturized from the story written by MAMA VARERKAR
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Music Director : GOVINDRAO TEMBE

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Direction : VINAYAK

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BOMBAY No. 4

DISTRIBUTORS' CORNER

Under this heading we shall report from month to month the activities of our distributors all over the country. Distributors are advised to keep us informed of their new deals from month to month, so that errors may not creep in.

Famous Pictures:

Just at present the busiest man, busy counting money, is Mr. Baburao Pai. And no wonder he is busy with his enviable job, remembering the amount of Rs. 30,000 which "The Unexpected" cleared out between two theatres, "The Excelsior" and the "Krishna" just within a week.

There is no blocking to the run of luck which proprietor Baburao Pai has been having for some years now since his name was associated with the Prabhat and mind you, it is not so much luck as plenty of merit, which has been responsible for the success of Prabhat as well as Famous Pictures.

The excellent distribution of Prabhat pictures backed by judicious publicity has been the handiwork of the one man who is today the proud proprietor of Famous Pictures, and we must smile with him if he to-day chooses to bask in a glorious sunshine of success. "The Unexpected" is a success beyond the dreams of expectations and it is already in season for Mr. Baburao Pai to start his subtle propaganda of "Gopal Krishna", the next mythological marathon.

Supreme Film Distributors:

"Governor" Chunibhai Desai is really a busy man, the way we find him releasing practically a couple of pictures every month at some important theatres in Bombay. His recent releases is "Kokila", a Sagar super production, written by Ramanlal Vasantlal Desai. Right in the wake of this, will come another in "Mukti", a New Theatre picture directed by P. C. Barua, and there is one more still to come in "Chandra Rao More", produced by General Films Ltd.

Recently "Governor" Chunibhai has managed to secure the agency of Prabha Pictures of Kolhapur, who have departed on an interesting enterprise of producing the first picture with kids under 12 working. The picture is called "Dhruva" and now Chunibhai thinks of establishing his own publicity office for giving the correct and judicious publicity, which some of his excellent pictures require.

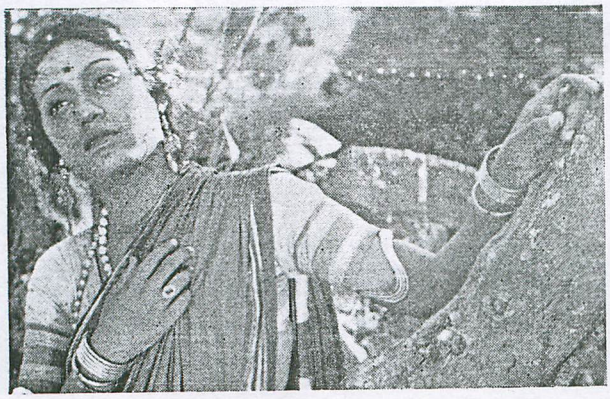
Calcutta Film Exchange:

"Maulana" Mamooji has returned to Bombay after rather a tough fight with the 'old man' there. The result of the fight seems to have been more pleasing for the ambitious "Maulana", but unfortunately he will have to keep on watching for some months before he actually gets the picture for distribution from his principals, the New Theatres. The first, which he is likely to get is directed by Barua and is tentatively called "Rajat-Jayanti". It is a comedy having plenty of punches which the "Maulana" thinks will not be lost on the Bombay audiences.

Right in the wake of this one, sometime in the month of March, "Matru Bhoomi" directed by Niten Bose will also come in hand thereby making the year 1938 quite an interesting one for this company.

Kapurchand Ltd.

Roxy Talkies, the theatre which has been leased by these people, though it has now been practically given over for the pictures produced by the Bombay Talkies, yet had to release "Kokila" produced by Sagar Movietone. And "Mandir", a picture produced by a firm



Go on, don't weep your heart away Ameena. You will carry the laurels in "Chandra Rao More", the 1st General Films' Picture.

Ratnaprabha and Vinayak in an interesting situation from "Jwala" a Huns picture.

in Calcutta and purchased by Super Film Distributors has been released at the Imperial Cinema for want of space at the Roxy Talkies.

The next one which will be floated by this Company is called "Vidyapati" a New Theatre picture, directed by Devaki Bose.

Evergreen Pictures:

After the success of "Dreamland" of Prakash and "Khan Bahadur" of Minerva, this firm released "His Highness" which is produced by Prakash Pictures. Their present day activities are very much restricted and in the absence of any information coming from them, we are afraid, we cannot tell you more than what we have done.

Rai Saheb Chandanmull Indrakumar:

These people are one of the shrewdest businessmen we find in the distributing line to-day. Having a number of pictures at their command, coming from Calcutta, they have put up their business a lot and the year 1938 promises to be a glorious one in so far as the prospects of bookings are concerned.

Gvalani Bros.:

"Bull Dog", produced by Daryani Productions has given rather a bad bite to the distributors, who are at present thinking of taking up some new pictures which will make up the deficit. We wish them all luck.

Alopi Prasad Gupta:

The old Lalajee could be seen 'dancing', not far off from the box-offices of the New Royal Cinema in Delhi, to the tune of the songs sung by Maya in 'Jagirdar'. "Jagirdar" has proved a regular gold mine to this romantic Lala who would not allow even people to approach him if they dared to talk a word against the picture.

The prospects of the old Lala who has done so much for the Sagar Movietone in the past seem to be threatened with an eclipse in the shape of a proposal by "Governor" Chunibhai Desai, to open his own office at Delhi. We do not think it will be fair to Lala Alopi to be dropped down at this stage so unceremoniously after recalling his super human efforts in the past to establish a trade name for Sagar pictures. Proprietor Chimanlal must always realise that old friends are certainly the better ones.

Jagat Talkies Distributors:

Lala Jagat Narayan, the solid and imposing proprietor of this concern seems to have made a good lot of money on "Gangavataran", the rights of which he had purchased for a song. The excellent management of Monsieur Polishwalla is largely responsible for this unique result. With "Mukti" promising more money in the very near future, this office is likely to have a glorious season in the year 1938.

Deccan Film Distributors:

After securing the rights of "Minnal Kodi", a picture produced by Messrs, Ramniklal Mohanlal & Co., with Rukmani and Sreenivasarao in the leading cast, the distributors are now going about in the right direction to give the picture splendid publicity. "Minnal Kodi" has become a very attractive picture and is likely to arrest the attention of all cinegoers for months to come. The Deccan Film Distributors are now concentrating all their attention on procuring some more pictures for the 1938 season and will probably do so by the time this is in print.

"Mukti" promises to be a salvation to several love-sick souls, when we find such attractive dances in the picture.

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Written by :—

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Your Prospects for December

(By VASANT LADOBA MHAPANKAR)

PALMIST & ASTROLOGER, MALVAN—DEWOOLVADA.

Vasant Ladoba Mhapanker, the famous astrologer of Malvan who has undertaken to tell our readers their prospects from month to month. His correct peeps into the future have given him a big name in the present world.

(Phonetic Key Applicable to Christian names:—

Mesh (Aries): Names beginning with: chu, che, cho, la, ly, lu, le, lo, aa.

Vrishabha (Taurus): ee, oo, aye, o, wa, wi, wu, bay, bo.

Mithun (Gemini): ka, ki, ku, gha, chha, kay, ko, ha.

Karka (Cancer): hi, hu, he, ho, da, di, du, de, do.

Sinha (Leo): ma, mi, mu, me, mo, ta, ti, tu, te.

Kanya (Virgo): to, pa, pi, pu, sha, taha, pe, po.

Tula (Libra): ra, ri, ru, re, ro, tu.

Vrischika (Scorpio): na, ne, nu, no, ya, yi, you, ni.

Dhanu (Sagittarius): ye, yo, bha, bhi, bhu, dha, pha, bhe.

Makar (Capricorn): bho, ja, ji, kha, khi, khu, khe, ga, gi.

Kumba (Aquarius): gu, ge, go, sa, si, su, so.

Meen (Pisces): jha, tha, cha, chi.

An example: Narayan--Vrischika (Scorpio).

1. MESHA (ARIES):

General Outlook: This month is practically balanced to the natives born under this sign. The first fortnight promises to be troublesome. During this time you will have plenty of expense and also go through some physical ills. Mental worry will of course keep faithful company with the physical sicknesses.

But the second fortnight promises to be much better, in as much as your health will improve and you will get money which will come in as a great relief to your overtaxed brains. If you happen to be a student, during this period, you will get through your examinations successfully. While if you are in a job, your boss will give you more approving smiles than usual.

A small travel is indicated in the 2nd half of the month. Court cases will be decided in your favour and enemies in general will give you a wide berth.

For Ladies: Though the first fortnight augurs worries, both mental and physical, the month on the whole is not bad. The second period is definitely good. If you happen to be an unmarried girl you have the chance to get your mate—and a good one at that. The month is good my girl, and particularly the second half, so cheer up and smile.

Dates: The following dates are good and indicate profit, success, progress, and happiness: 4, 5, 9, 10, 15, 16, 17, 18, 26, 27, 28, 31.

2. VRISHABHA (TAURUS):

General Outlook: This is a good month for you, though the second half will give you some worries. Call them, if you like, financial embarrassments. Not that you will care. But the first fortnight is definitely good and some days too good. During this time, the new projects which have been passing through your mind since the last month will take a definite shape. You will be respected a lot more than usual. All disputes and discussions will go your way and your contemporaries will be both shocked and surprised.

If you happen to be without a job, you will get one during this month. Remember the first fortnight is definitely good.

For Ladies: Good month, my dear You will get all that you want, be it from your husband or from your sweetheart. I know that you will want a lot of things, but don't worry, they are coming your way this time. The second fortnight will of course worry you a little, but that will pass off without leaving any sore memory.

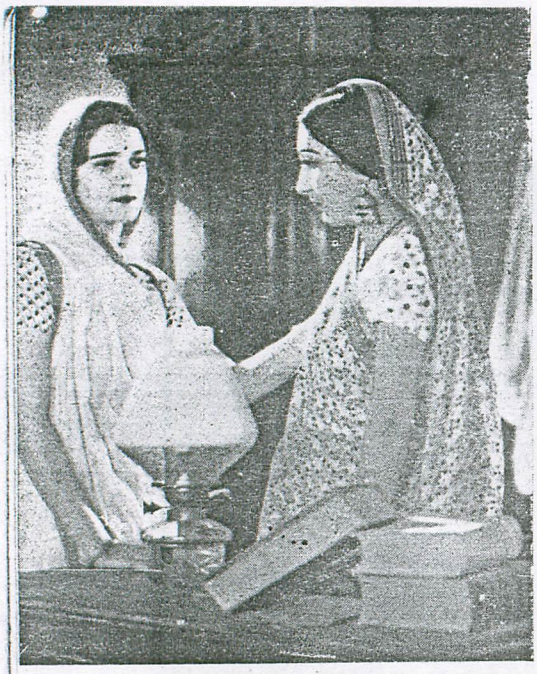
Dates: The good dates are: 7, 11, 12, 18, 20, 21, 24, 25, 29, 30. These denote happiness and profits, so be prepared on these days.

MITHUN (GEMINI):

General Outlook: Well, this is definitely a better month, only in the sense, that it won't be as bad as the previous one. That all doesn't mean that you are going to have a sweet time. Your last month was bad, but during this month you will get some breathing time. Though you will have several financial worries in the way of unforeseen expenses, yet some one will help you at the last minute and relieve you of the embarrassment.

But don't travel anywhere in the first week as a risk to your person is indicated. If you have a case in court, it cannot be settled, particularly in the second half of the month. There will be too many difficulties in the way.

Be up and doing and cultivate an optimistic outlook, otherwise your days promise to be rather dark.



Sabita Devi and Maya in an interesting situation in "Kokila" a Sagar picture directed by Sarvottam Badami.

For Ladies: Well, dear, don't worry, things won't be so bad as the last month. There is bound to be slight relief. But be rather careful till the 9th of this month, if by chance you are carrying a child. The period denotes some physical torture.

Dates: The slightly good days are the following: 4, 5, 9, 10, 14, 18, 20, 22, 23, 31. While mental worry and trouble is indicated on the following days: 1, 2, 6, 7, 8, 15, 16, 17, 24, 25, 29, 30.

KARKA (CANCER):

General Outlook: Well, well, look out for your prestige and honour this month. You will have several occasions when these two garlands of humanity will be in danger. Your health will be troubling you a bit and you will make things worse by quarreling with your friends, relatives or even your neighbours.

You will commit silly mistakes and then repent. Mental worries will make your life a small hell. There will be trouble in your studies, difficulties in your job and obstacles in your ambitions. If you are a student, well, the studies will look like a labour of Hercules.

And talking of the mind, you will have a time you would not like to go through again with all the rewards in the world.

For Ladies: Look after your health rather in a particular way this month. You will be worried about your friends and relatives and the month denotes no mental rest. For pregnant ladies the month promises to be a very risky one, so look out. One thing, however, bear in mind, and that is to keep away from fire as much as possible. Mind you, don't forget this. There is chance of a bad burning.

Dates: The month is bad, still the following days will provide some relief: 7, 12, 16, 22, 23, 24, 25.

5. SINHA (LEO):

General Outlook: "What is this? Life or Hell?" Well, call it hell, if you like, as you are going to have a small one this month. Your mental condition will be on the verge of a break down. Everything will go wrong. Money, money, where is it? It won't be there, do what you like. There won't be enough for your family needs. The first fortnight shows no monetary gain, but on the contrary, you will be hard up beyond tolerance. And then in the next fortnight your wife, if you have one, will choose to fall ill suddenly.

If you happen to be a student, there are more chances of your failing than otherwise. Everything that the natives born under this sign undertake this month will be compromised. Truly a bad month for all directions.

For Ladies: Well, my dear, your husband's health and mind both need careful nursing this month. Look after him carefully by avoiding occasions which will add to his worries. The month on the whole is one of anxiety for you. And you will have plenty of difficulties in your desires and expectations.

Dates: There are some slightly good days and try to take full advantage of them. They are: 4, 5, 9, 10, 14, 17, 18, 19, 25, 27.

6. KANYA (VIRGO):

General Outlook: "Every day, a better day." This month shows even more improvement than the previous month. Your enemies will have a bad time watching your progress and being unable to check it. In every way, this month is going to be better for you. You will progress in your work, add to your prestige and tone up your purse.

You will get more money and there won't be any difficulty in this department. There is a chance of your being benefited accidentally. Try a lottery or if you know something already, the races, but only during the first fortnight.

If you are thinking of marriage, everything is in your favour this month. The girl you have been aiming at, will be landed this month.

There will be however slightly more expense in the household. May be, due to the illnesses of your near and close relatives.

For Ladies: Well go out and ask hubby, what you want and you will get it this month. The month promises to be jolly for all girls

Durgabai Khote in Nataraj's first social picture "Companion"

and let them make the best of the opportunity.

Dates: 1, 2, 3, 7, 12, 16, 20, 21, 27, 29, 30, are days for progress all round. The other days are slightly weak.

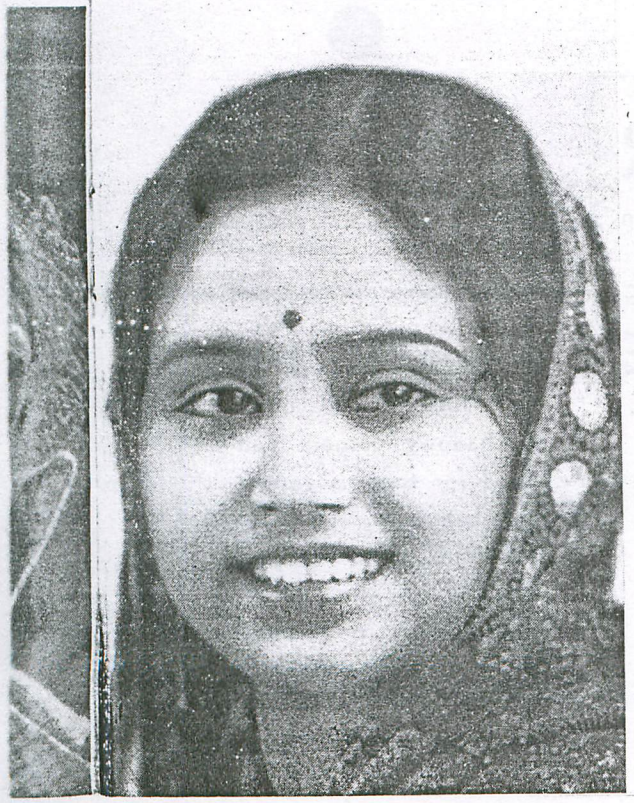
7. TULA (LIBRA):

General Outlook: This is certainly a better month than the previous one, but that doesn't mean that you will be free from worries. You will certainly have mental worry with tragic frequency. The first fortnight if troublesome will be amply compensated by events in the second portion of the month.

Up to the 9th the health is going to be rather sickly. During this period, there may be some occasions for quarrels also, so better beware. The other aspects will be balanced this month much better than the previous month.

For students the month shows some progress. The marriage affairs, I mean discussion of the new proposals, will be delayed this month. So, much may not be expected in this direction.

Those lips and teeth are rather inviting. But keep away. She is Mollina the dancing artiste of New Theatres who has got more kick in her smiles than in her legs.



For Ladies: There are of course less worries for the ladies, nevertheless discretion is always the better part of valour and occasions where there is a chance of conflict may be conveniently avoided. Ladies should also look after health of the kids.

Dates: The good days are: 4, 5, 9, 10, 14, 18, 22, 23, 29, 30, 31. The other days are not favourable.

8. VRISCHIKA (SCORPIO):

General Outlook: Upto the 9th of the month things are of course alright, but thereafter affairs get into a muddle unfortunately.

There will be mental worry, more expenses and more responsibilities. Affairs concerning your employment will be shaky and so there will be some trouble with the family. Don't, however, take up any journey during this month, as there is a chance of an accident and some sort of injury to yourself.

For Ladies: There are a number of small worries in the last 21 days. Your mind will be considerably depressed, but any way see that you look after your health more than usual.

Dates: There are some good days, slightly good of course, and they are as follows: 4, 5, 7, 12, 16, 20, 24, 25, 31.

9. DHANU (SAGITTARIUS):

General Outlook: "A good month, fellows". Things will prove rather encouraging and enemies will smile in approval. You will take up more responsibilities this month, but you will get through them with colours flying. True, you will spend some extra money in the first fortnight, nevertheless the events in the second fortnight will amply compensate the expenses.

Things are improving and naturally there will be a distinct rise in prestige, self respect and business.

For Ladies: A month of happiness, both mentally and physically, for the ladies. They will be smiling for days.

Meet P. B. Barua making up with Kanan in "Mukti" a New Theatres' picture directed by Mr. Barua.

Dates: Some very good days are: 7, 9, 10, 14, 18, 22, 23, 26, 27, 28. The rest of the dates are of course not so good.

10. MAKAR (CAPRICORN):

General Outlook: Quite a satisfactory month. You will keep good health and your ideas will bear practical fruit. However a slight trouble and even annoyance is indicated in your household affairs.

Business in this month is going to be progressive. There are chances of a small promotion in case you are in a job. If a promotion is not forthcoming, at least an approving smile won't be denied to you.

A small journey outside your place is indicated in the latter half of the month. Monetary condition throughout the month will be satisfactory. Friends, of course, will flock round you.

For Ladies: Barring the first week, the whole month is rather pleasant going for you. You might have a short pilgrimage to some sacred place.

Dates: 2, 3, 9, 10, 12, 16, 20, 29, 30, are very good days, while the rest of the days are slightly expensive and naturally annoying.

11. KUMBHA (AQUARIUS):

General Outlook: This is a rather troublesome period. Some of your plans will suddenly go west. You will be hard up and troubles from the most unexpected quarters will crop up. Your creditors will dun you, and your own outstandings won't be collected. You may have to borrow money, and you will get such loans with some difficulty.

The home will be one big furnace of expense. Business will be slightly shaky and things will go wrong generally. Rather a sad month, so go on warily.

For Ladies: Look out after your health and don't forget to look after the hubby. He needs watching. The month is rather annoying for you.

Dates: Some days which are slightly good are as follows: 4, 5, 11, 12, 14, 22, 23, 31.

12. MEENA (PISCES):

General Outlook: Only the first week of this month promises to be good for you. And then the trouble will go on increasing gradually from day to day. The month promises to be one of constant worry as far as money is needed. You will meet with plenty of disappointments and lose money, if you go to the races or gamble on the stock exchange.

The second fortnight is definitely bad for your family. You will, by the way, realise the exact worth of several of your friends and to that extent if you are a wise man the month will be beneficial to you.

For Ladies: Very troublesome month, this. You will want money and won't get it.

There will be quarrels and sickness and almost everything will go wrong. So keep a cool head and hold your tongue tight with your two hands, if you wish to avoid some severely uncompromising situations.

Dates: A slight silver lining is indicated on the following days: 6, 7, 13, 14, 16, 20, 21, 25.

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Directed by: HIREN BOSE.

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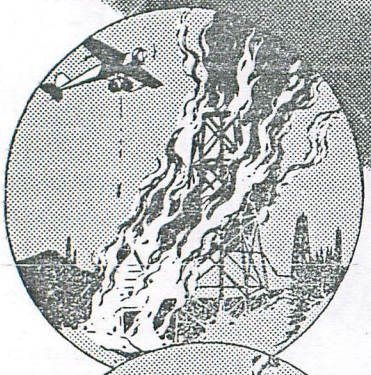

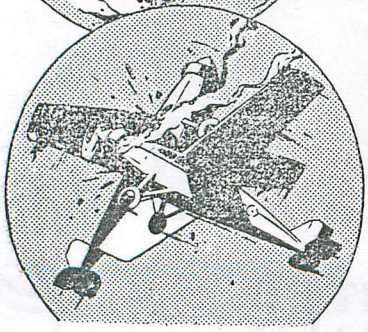

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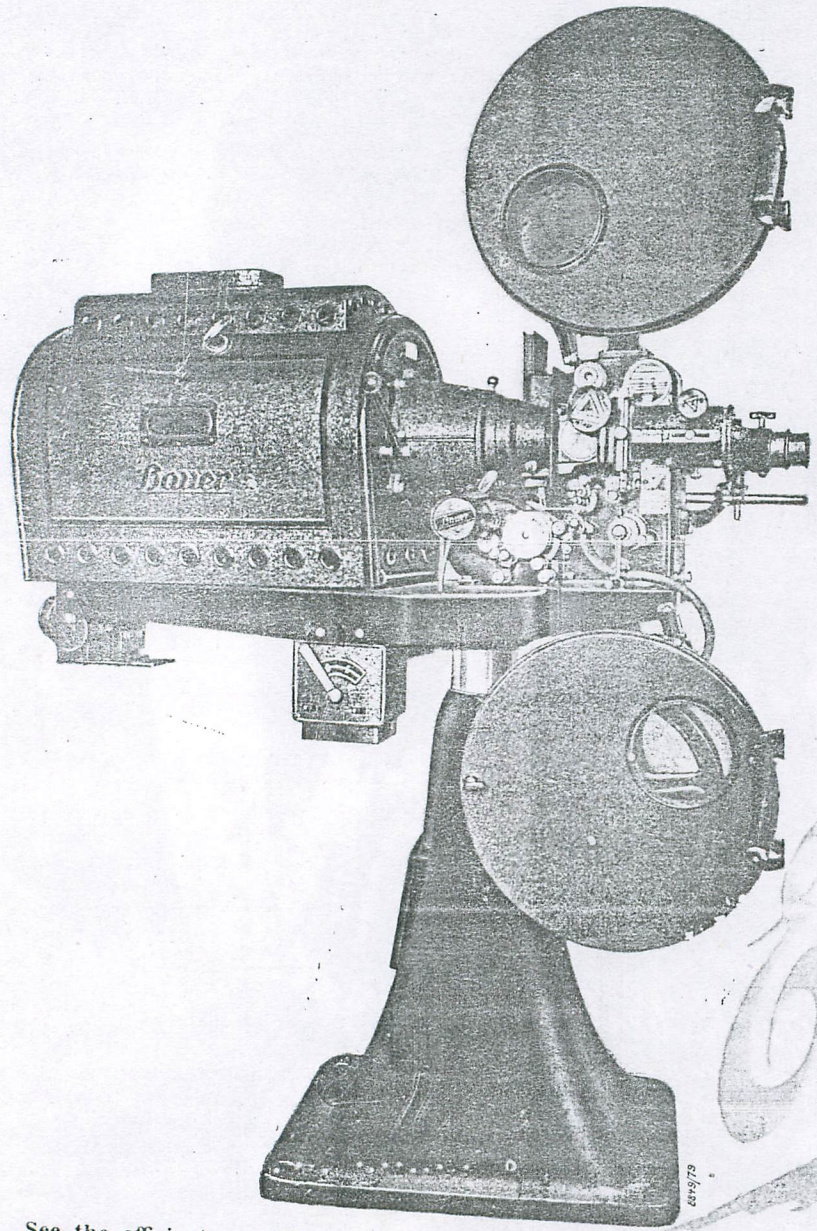

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SHE WAITS HERE—BUT WITH HER THE WORLD WAITS!

SABITA DEVI

In "Kokila" a Sagar picture Sabita Devi has excelled herself in the stellar role. The picture is drawing crowds at the Roxy Cinema in Bombay.

ROUND THE TOWN

(The reviews published under this section will, in future, be useful both to the average cine-goer and the exhibitor. Several technical aspects which are of importance to the exhibitor in his bookings have been treated here in short, maintaining, at the same time, the casual interest of readers in general.)

Picture: **"MILAP".**

Producers: **Motimahal Theatres Ltd.**

Released at: **Royal Opera House.**

Date of Release: **9th October 1937.**

Bombay Circuit Distributors: **Ramniklal Mohanlal.**

Star Value: **Prithviraj.**

Other Cast: **M. Esmail, Mazhar, Indira Debi, Bimla Kumari, Devbala, Rampyari, Anees Khatoon.**

Screen Play: **(By A. R. Kardar).**

This is a yarn in which imagination has run riot in plenty of familiar social situations. It has nothing like an elevating or instructive theme about it. The scenario is faulty at several places, and several situations have been either needlessly put in or unnecessarily lengthened with the result that at several stages the picture becomes boring. The little thin story that we find in the picture revolves round a young barrister who has been educated by his parents through numerous pecuniary difficulties. This young man bumps into several adventures, some of them highly incredible and the writer, perhaps, with the intention of making the photo-play thrilling, has added the gangster element in the story. The picture presents a hotchpotch of numerous incidents clumsily woven together. There is a heavy sprinkling of crude lasciviousness throughout the picture which proves revolting to people with finer tastes in life.

Language: (Urdu). (By A. R. Kardar). The dialogues are nicely written with several high spots of intelligence, particularly in the scene where Rampyari justifies her loving suit to Prithviraj. The song composition is common.

Music: The music is not very attractive. Popular gazals have been used as an apology for music, and they fail to please. The singing of the tunes is also very loud and unnecessarily long at places.

Photography: (By S. Bose). Barring a few shots the entire photography suffers from unnecessarily strong lighting. The laboratory has not at all helped the cameraman and consequently we find a number of contrasty shots falling over one another.

Recording: (By C. S. Nigam). Quite good, though nothing to go mad about.

Editing: (By A. R. Kardar). The outdoor shots have been well edited. The gangster sequences needed better pruning, while the final court scenes cried for drastic cutting.

Direction: (By A. R. Kardar). With his big reputation built on previous successes we expected to see a better result from this director. We were, however, disappointed. It must be admitted that some scenes, particularly those in which Prithviraj is prominent are well directed, while the other scenes have suffered either due to hurry or negligence.

Performances: Prithviraj is the best of the whole lot, having given a natural performance of the role assigned to him. M. Esmail was running in the same old rut which he made for himself while at Bombay. Indira Debi was quite good, though her Urdu diction was faulty. Bimla Kumari had not much to do but what little she had she has done sweetly. Devbala was playing merely a complimentary role. Rampyari was no good. She was more aping a "prostitute" than acting. Anees Khatoon was rotten. Her dances had no grace, while her music lacked melody. Her face is too small for a grown up woman and her features are too sharp to constitute any sex appeal. In short she is a big blank as a screen artiste. Mazhar was good in his character role though slightly stagy.

Costumes: Quite good. The costume of Bimla Kumari was slightly inconsistent with that of Devbala, but we are informed that this difference actually exists in the United Provinces.

Settings: Some of the settings were very nice, and some looked nice because they were taken nicely.

Special Effects: Nil

General Remarks: We would advise decent people not to see this picture in company with ladies of their family. In all the scenes between Rampyari and Prithviraj lust has run loose. Several scenes are crudely suggestive and present a low moral tone throughout the picture. The drinking scenes constitute an orgy of unrestricted and illegitimate pleasures. The gangster element is over developed with the result that one feels like being in the most notorious part of Chicago. This picture badly needs the attention of the Censors. It is a surprise how it has escaped the kindly vigilance of the Bombay Board of Film Censors.

Publicity: Good publicity did not back the picture for its release in Bombay, though the reputation of the Director drew good crowds in the early days.

Box Office Value: The picture will pay at places where such type of stories are liked. It is however problematical whether decent people will help to extend its run beyond the minimum period. Offering a minimum guarantee for booking this picture would be risky.

X X X

Picture: **"DIL FAROSH".**

Producers: **Ranjit Movietone.**

Released at: **Super Talkies, Bombay.**

Date of Release: **9th October 1937.**

Bombay Circuit Distributors: **Ranjit Movietone, Bombay.**

Star Value: **Malti and Ishwarlal.**

Other Cast: **Dilip, Charlie, Khatoon, Bhupatrai, Rana, Ram Apte.**

This sweet new blade that bends so gracefully is Jayshree who gives an attractive performance in "Chandra Rao More", a General Films' maiden production.

Screen Play: **(By D. N. Madhok).**

It is an old story of a king dying and his sons trying their best to keep together, with the usual inclusion of a couple of dacoits terrorising the country. The romantic interest is provided by the daughter of the commander-in-chief who falls in love with one of the dacoits. Nothing very much to be proud about the story. But the treatment, which is rather slap-stick makes the picture entertaining enough.

Language: (Hindi). The diologues are not so bad, but they could have easily been better had a better man written them.

Music: (By Bannekhan). The popular type of Punjabi music has been put in this picture. At places, it proves attractive. The song composition is not very intelligent.

Photography: (By Sazu Naik). Quite good.

Recording: (By C. K. Trivedi): Not of a high standard, but careful.

Language: (Hindi). The dialoboratory work is nice, while the editing is tolerable.

Direction: (By D. N. Madhok). Mr. Madhok has shown better talent this time than ever before. Unfortunately, the subject allowed little scope for any intelligent work The director's initial mistake was in the selection of the subject.

Performances: Malti was easily the best in the whole lot. She has improved beyond recognition. Her actions were appropriate while her diction was almost perfect considering her handicaps. It was a mistake to take big close-ups of this girl, and thereby destroy the pleasant illusion which was created by the mid-shots. In mid-shots, Malti looks a very sweet and attractive person and that is how she should always be photographed. Ishwarlal also gives a good performance, but Dilip somehow, fails to please. Khatoon was not at all satisfactory. She gave a very tame performance, and at best she looked haggard. Charlie was excellent. Others were not bad.

Costumes: Quite good and suitable.

Settings: Quite good.

Special Effects: The slap-stick element in the picture is decidedly an attraction.

General Remarks: Malti is fast proving herself a useful artiste and will very soon become a popular person. It is a pity that just when she has picked up work, and pretty good work at that, she is expected to leave the Ranjit people, who have trained her up so nicely. It would be in season to suggest that Malti should be continued at the Ranjit Studios and given heavier responsibilities of the second important roles in the coming pictures.

Publicity: The picture was not helped by any serious publicity prior to the release in Bombay.

Box-office Value: As there is plenty of entertainment, the picture might pay in places where such subjects are liked. A small minimum guarantee may be safely risked.

x x x

Picture: **"A TALE OF YESTERDAY".**

Producers: **Saroj Movietone.**

Released at: **West End Talkies.**

Date of Release: **9th October 1937.**

Bombay Circuit Distributors: **Supreme Film Distributors.**

Star Value: **Mrs. Durga Bai Khote.**

Other cast: **Jani Babu, Shakir, Bibi, Mubarak, Zeibunuisa, Rose.**

Screen Play: **(By Mr. Chaudhry).**

The picture is more or less a topical of beautiful shots. It has nothing like a story in it. Almost every situation which was presented in this picture has been seen before either on the Indian screen, or on the English one. There is absolutely no originality about the plot. As was expected from Mr. Chaudhry the continuity of this

picture is very defective, while the scenario is a mere patch work.

A supposed historical background has been chosen to project the plot giving it at places a semblance of reality. It is a tale which is supposed to have happened in A.D. 500 in India. Mihirgula, a Hun tyrant was invading the province of Malwa, and demands the hand of the princess in marriage. This starts the trouble and then the story goes through the usual time-abused rut proving itself intensely boring at a hundred places.

Language: (Hindi). (By Chaudhry). The dialogues of the picture are too poor to give it any distinction. Several situations could have been saved had the writer known the art of screen writing.

Music: (By Mir Sahib). The music is rotten without a fault. Not one song in the whole picture has enough merit in it to attract attention. The background music is just so much noise. The song composition for which Messrs. Zia and Betab are responsible, is unenterprising.

Photography: (By Naval Bhatt). The only relieving feature of this picture is its excellent photography, which is at places too beautiful for words. Some of the outdoor shots are just so many paintings with excellent composition and perfect lighting. Had it not been for this excellent merit of the cameraman the picture would have proved absolutely intolerable.

Recording: (By R. R. Phatak). The recording is bad, and in several places it is due to sheer negligence which cannot be excused considering the large amount of money which the picture must have cost.

Laboratory and Editing: The laboratory work is rather good, but the editing is faulty. Had the picture been edited better, something could have been made out of it. As it is, bad and unintelligent editing is responsible for the failure of the picture. No attention has been paid to the tempo of the sequences by the man with the scissors. The duel scenes between Mubarak and Surendra, and also between Surendra and Zeibunisa are unnecessarily lengthy which, instead of maintaining a suspense, create a tiresome feeling in addition to disturbing the tempo.

Direction: (By Chaudhry). The direction of the picture cannot be called bad if we consider the scenes individually. As a whole, the treatment is wrong, but in bits and at places we find intelligent direction. Knowing Chaudhry personally, the beautiful picture composition which we find in several shots is solely due to the artistic inclinations of the director.

Performances: Rose gives a good performance, particularly in those scenes in which she has to give a light hearted portrayal. Her nose and mouth, however, are certainly not useful assets to a screen artiste. Durga Bai Khote was a sore disappointment. Admitting that there were certain scenes in which Durga Bai has given her sincere best, we still consider that she should have been more consistent throughout. The delivery of her dialogues was more stagy than natural, while her music was disappointing. Surendra did not know from the beginning to the end what he was about. Playing the hero's role he was perhaps the most unheroic figure in the whole plot. His face will need plenty of massage before it holds the slightest expression for a fleeting moment. Expecting music from this man we got a wail. He has spoilt numerous scenes of Durga Bai Khote by denying to her the requisite response, which every artiste expects from the person playing opposite. Zeibunisa was not bad. In fact, at places, she was the best of the whole lot.

This tubby doesn't seem to realise, but you would when Devbala will give you the same argument in "Mukti" the coming New Theatres Release.

Mubarak's role was very much of an easy job, and he had only to be his natural self to put over a convincing performance. His dialogues, however, were not delivered with the correct diction. Jani Babu and Shakir were rotten.

Costumes: The costumes which were attractive enough had however no school. It is debatable whether the Huns of old wore dresses which had a dash of the Egyptian in their trimmings.

Settings: Some of the settings were beautiful. The arena setting was quite novel and attractive.

Special Effects: Settings, costumes and camera shots leave a pleasant impression on the mind.

General Remarks: With the failure of this picture the chances of success of costume pictures suffer a big question. A costume picture, at all times, costs considerably more than a social subject, and for its success much greater care has to be taken in every department of picture production to enable the producer to recover its cost. Rushing into a big picture of this nature without weighing carefully all the pros and cons is at all times, a fool hardy adventure. Saroj should not have embarked on this enterprise in their present state of affairs.

Publicity: The picture received poor and injudicious publicity. Better publicity would certainly have given a better chance to the picture. It is absolutely criminal on the part of a producer to have gone out and produced an ambitious picture and then to have failed in telling the world what he has been about with the help of publicity. Publicity is a vital part of picture-making and lack of it is responsible for tragedies like the "Tale of Yesterday".

Box-office Value: The picture proved a flop at the West End and can only be booked on a flat percentage without risking any minimum guarantee.

X X X

Picture: **"WAHARI DUNIYA".**

Producers: **Imperial Film Co.**

Released at: **Imperial Cinema.**

Date of Release: **9th October 1937.**

Bombay Circuit Distributors: **Super Film Distributors, Bombay.**

Star Value: **Nil.**

Other cast: **Sulochana, Laxmi, Jamna, D. Bilimoria, Gulam Mohomed, Sayed Ahmed, Baba Vyas, Sorab Irani, Asujee.**

Screen Play: The story is written by Mr. Chimanlal Trivedi and it could not have been worse than what it actually is. Sticking up together a number of played out situations, does not constitute a film story. The villain of the picture has become so disgusting by the different versions given to this type in numerous pictures, that this picture also lets down all hopes by this peculiar villain-complex.

The scenario which is written by Mr. Gunjal is also hopelessly out of date. This gentleman is badly in need of revising his knowledge of writing for the screen.

Language: The dialogues which seem to have been written by some amateur are absolutely weak and inappropriate. The song composition runs a close race with the dialogues.

Music: (By H. C. Bali). It is a pity that Bali's talents for giving music in present day pictures are not yet discovered. What he has given in this picture is just anything else but music.

Photography: (By R. M. Rele). Quite enterprising at places and generally satisfactory.

Recording: (By Balkrishna). Bad throughout.

Here's something dashed attractive from "Jwala" a Huns Picture starring Chandramohan, Ratnaprabha and Vinayak.

Laboratory and Editing: The laboratory work is too bad to deserve any special mention, while editing is apologetic.

Direction: (By Gunjal): This picture is not directed. The man has played through all the scenes. People say that Gunjal has talents for direction. We were looking out for them through fourteen thousand feet of celluloid. We are still searching.

Performances: Gulam Mahomed was slightly good. D. Billimoria was not bad. Sulochana was disappointing. Laxmi and others were rotten.

Costumes: Present day social costumes were used in the picture. Sarees worn by Sulochana were attractive, while her headdress looked gaudy.

Settings: (By Munna Var Ali). Quite good.

Special Effects: Nil.

General Remarks: The story is far fetched. The characterisation is absolutely wrong. Lalita is supposed to be a young girl in the story. Laxmi who acts this part of the young sweeper girl is an old woman now. The description in the booklet reads as follows:—"Her blooming youth attracts the attention of Kalidas". Where is the 'bloom' and where the hell is the 'youth'? The usual family ghost in the symbolic role of a singing fakir rather badly haunted this picture. Sulochana's diction of her dialogues kept people guessing as to what language the picture was produced in.

Publicity: It was too poor to deserve any mention, with the result that the picture made a modest entry at the cinema and went out with equal modesty.

Box-office Value: Minimum guarantee will be a losing hazard. The picture can only be booked as a three-day 'relief' to the audiences.

x x x

Picture: **"MANDIR".**

Producers: **Shree Shanker Talkie Corporation.**

Released at: Imperial Cinema, **Bombay.**

Date of Release: **30th October 1937.**

Bombay Circuit Distributors: Super Film Distributors.

Star Value: **Nil.**

Other Cast: **Rajkumari, Agha Mahomed Shah, Anis Khatoon, Rajmani Bai, Akhtar Nawaz, A. R. Pahelwan, etc.**

Screen Play: (By **Pandit Narottam Vyas**).

There is nothing in the story beyond a small theme which appears in the later stages. An old king of some place gets a late child cursed with premature death. All the devotional prayers of the king cannot prevent the child from dying and the king loses faith in God. And then arrives a period when the king proclaims himself to be a God and practices repression on his subjects calling upon them to desist from divine worship. In the final stages, the Lord himself takes human shape and punishes the king suitably through the human agency.

Everything that a writer can do to make the picture boring and tiresome, has been done with the result that human patience is taxed to the maximum by the time one reaches the last reel which is the only apology the picture offers for its production.

Language: (By Pandit Narottam Vyas). The dialogues are poor, insipid, and at places unnecessarily long.

Music: (By Prof. Ramzan Khan) Some classic tunes have been selected. but every one of them has been too badly sung. Background music is apologetic. The song composition is also poor.

Photography: (By G. Singh): Poor and inconsistent. The shot composition was puerile. Only a couple of long shots attracted some attention.

Recording: (By S. K. Chatterjee, M.Sc.) The early scenes where the long jaw breaking dialogues of the king are spoken, are very badly recorded. The recording in general is rather poor.

Laboratory and Editing: Laboratory work is common. The editing called for drastic cutting.

Direction: (By A. R. Kardar). There is nothing like direction in the entire picture except in the last reel. This is rather a bad picture of Mr. Kardar.

Performances: Rajkumari as "Savitri" gave a bad performance. The personality which New Theatres had given her in their pictures has been entirely dissipated in this picture. She looks definitely fat and ugly being severely punished by the cameraman. Her music was rotten. Anis Khatoon as "Rani No. 2" gave flashes of good work but her face for the screen lacked suitability. Her speaking and singing voice is a poor falsetto and provides bad hearing. Agha Mahomed Shah was stagy and stupid. He seemed to have forgotten the fact that he was in front of a camera and not on the stage. The diction of his dialogue was not clear. He seemed to swallow his words. His gestures, which were too many looked ridiculous even in the most serious situations. Akhtar Nawaz had little to do, and he did it rather badly. Ansari was not bad, but we wonder why he was given a slow drawling delivery to his dialogues.

Costumes: They were too gaudy and more 'dramatic' than 'cinematic'.

Settings: The settings were quite big and attractive but they had no particular school.

General Remarks: It was waste of money to spend so much on a subject like this with so thin a story. At best the picture is tiresome and boring. The dances are apologetic and unnecessary, and merely add to the tax on the patience. The picture has, however, one good point in it and that is that it may provide excellent cure for insomnia.

Publicity: Advance publicity prior to release in Bombay was too short and too common. Dissipation of faith in Divinity was a sentiment which, if cleverly broadcast, could have drawn some crowds.

Box-office Value: The picture failed to impress. It may be taken as a two-day change to complete theatre quota, but booking it with a minimum guarantee, will, in our opinion, be a great risk.

NEWS FROM ACROSS

Metro - Goldwyn - Mayer have acquired screen rights of all of John Galsworthy's novels and short stories having to do with the Forsythe family. This includes not only the five novels commonly grouped under the name "Forsyte Saga", and made up of "The Man of Property", "Indian Summer of a Forsythe", "In Chancery", "Awakening," and "To Let," but a large group of short stories published over a period of many years. No additional production plans have yet been made public.

X X X

Clark Gable, who last played the masculine lead in "Saratoga" will appear next for Metro-Goldwyn-Mayer in "Spur of Pride", new adventure by Percival C. Wren, author of "Beau Geste". Louis D. Lighton has been named as producer.

X X X

Joan Crawford will again become a dancing lady, in "Mannequin". In the new picture, the Metro-Goldwyn-Mayer star will have the first opportunity for serious dancing since her success in "Dancing Lady" several years ago. She will appear in several dance sequences in "Mannequin". Director Frank Borzage is planning an elaborate review as a background for Joan's dances.

Spencer Tracy is co-starred with Miss Crawford in this new production, which Joseph Mankiewicz is producing.

X X X

Metro - Goldwyn - Mayer announce purchase of Marcel Pagnol's play "Fanny". Wallace Beery and Frank Morgan are the only two players picked for the cast to date.

X X X

The newest of the hard jobs given to Hollywood casting offices is that of finding twenty girls with straight black hair that will photograph like the black satin gowns they will wear for a number in "Rosalie", Metro-Goldwyn-Mayer production co-starring Eleanor Powell and Nelson Eddy.

X X X

Few Hollywood girls are without wavy hair, it was discovered. Of the fifty girls interviewed one day, only five were accepted. Most heart-broken of all of those rejected for hair waves was a girl who only the day before had her first "permanent".

X X X

Achmed Abdullah has been given a writing contract at the Metro-Goldwyn-Mayer studios. His first assignment has not yet been announced.

X X X

Universal studio is building a vast arena on its backlot for scenes in "Blonde Dynamite", the story of the prize ring which depicts the rise and fall of a champion puglist.

One scene requires that Noah Beery, Jr., cast as the champion, shall be seen dropping his title as a great crowd looks on. None of the city arenas could be used, in as much as the script calls for an outdoor location, so Universal decided to erect its own, training quarters, stadium, ring and all.

Principals in the cast include William Gargan, Dorothea Kent, Nan Grey, Rowland Drew and Polly Rowles.

The screen story is an adaptation of W. R. Burnett's "The Iron Man".

X X X

Rose Strander, recently imported Viennese actress, gave Robert Taylor a bath.

It happened on a sound stage in a scene in "The Last Gangster". She soaped Robert behind the ears and everything. And Robert howled in wrath.

The recipient of the bath was Robert Heil Taylor, six months old, the son of Mr. and Mrs. Robert Taylor of Culver City. He plays Miss Stradner's small son in the picture, a dramatic story of the rise and fall of a gangster, with Edward G. Robinson in the principal character role, and James Steward as leading man opposite Miss Stradner.

Marlene Dietrich

Frances Farmer

Carole Lombard

There may be splinters in the rungs of the ladder of fame, but Dorothea Kent, Universal starlet knows how to dodge them.

When she started her leading role in "Blonde Dynamite", a story of the prize ring, it was noticed that she knocked on wood before she began each scene.

The petite actress insisted that this was not the result of crass superstition, but naively explained "it can do no harm".

x x x

The American Legion is taking an active interest in the preparation of "My Buddy", a story of the history of the Legion, which is to be produced by Universal studios.

Salvatore A. "Cappy" Capodice of North Hollywood, the national vice commander of the Legion is in almost daily conference with William A. Pierce, executive assistant to Charles R. Rogers, vice president in charge of production at Universal. Pierce wrote "My Buddy".

In a letter to Pierce this week, Frank E. Samuel, Indianopolis, Indi., national adjutant of the Legion expressed willingness "to co-operate at all times", with Universal in "accurately portraying the American Legion as an organization".

Universal will try to borrow Gary Cooper, famous screen star, to play the leading role in "My Buddy".

x x x

Ernst Lubitsch entertained with a small dinner party at his home to honour the newly-weds, Director Anatole Litvak and Miriam Hopkins. Other guests were Mady Christians, Heather Thatchor, Gottfried Reinhardt and Salka Viertel. Following the dinner party Mr. Lubitsch took his guests to the Village Theatre in Westwood where they saw the first preview of his current picture "Angel".

x x x

Isa Miranda, Paramount's new Italian importation, was asked for her first autograph in Hollywood when she visited an Italian flower shop and the attendant recognized her from pictures he had seen in an Italian magazine. The two conversed in Italian and the autograph she signed included a greeting in her native tongue. So now Isa is officially a Hollywood player.

x x x

When Claudette Colbert's mother visited DeMillo's "The Buccaneer" set at Paramount Frederic March, who knows her quite well, asked her to go over some lines with him that had to be read in French. She assisted him in the pronunciatio of several French phrases and stayed for the "take" which she said was perfect.

x x x

Edwin Maxwell, dialogue director on "The Buccaneer" and well known character actor in his own right, has just completed a 95,000 word novel which he entitles, "The More We Have". Nice work, Edwin.

x x x

J. Carrol Naish, movie villain, staked two girls in the promotion of Hollywood beauty parlor and now draws down $200 a month as his share of the profits. Nice bit of side change, Carrol.

x x x

Georges Rigaud, Paramount's Argentine importation from Paris, and Olympe Bradna renewing their acquaintance when they met for the first time in five years. Olympe, twelve years old at the time, danced at the premiere of Rigaud's first picture in Paris in 1932.

x x x

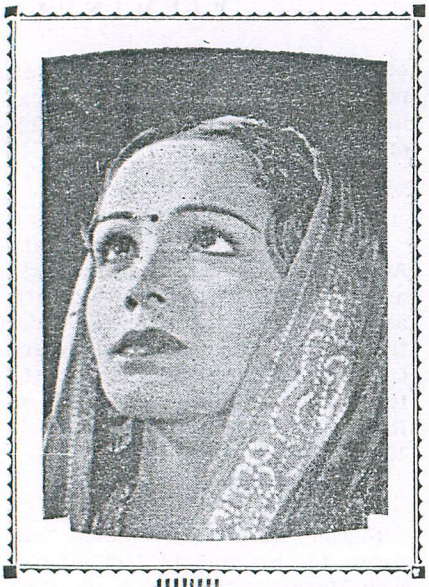
Nelson Eddy has twenty uniforms for his role in Metro-Goldwyn-Mayer's "Rosalie", co-starring Eleanor Powell? West Point regulations call for eight changes, and he has three copies of each outfit, so they will always be neat for the cameras?

x x x

Brian Aherne has been signed by Hal Roach to play the leading role opposite Constance Bennett in "Love Without Reason", which Norman McLeod will direct. Aherne's recent films include "Beloved Enemy" and "I Live My Life". "Love Without Reason" is based on "The Dark Chapter", novel by E. J. Rath.

Other news from the Hal Roach studio is to the effect that Bonita Granville, child actress, has been given a long-term contract and will also appear in Constance Bennett's next production; and that Norbert Brodine, Cameraman, has been given a new Roach contract.

Claudette Colbert



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STUDIO CLOSE-UPS

The notes given under this section are not necessarily our views though the language is ours. Studio close-ups are prepared from the reports received from the Studios to which are added the whisperings in the studio corners. These reports, are therefore, expectations entertained by the producers and the people working in the Studios, and need not be the source of guidance for bookings.

Sagar Movietone:

Director Badami's "Kokila", starring Sabita Devi, the story of which has been written by Ramanlal Vasantlal Desai, was released at the Roxy Talkies on the 30th October to a crowded theatre. The picture has been drawing very well and proved quite a sensation amongst all the classes in the city.

At the studios, Director Mehboob is giving final touches to his Mohamedan subject called "Vatan", while Director Badami is busy shooting in the indoors of "Three Hundred Days and After", the subject providing a stellar role to Sabita Devi. Director Luhar is editing "Dynamite", a stunt thriller with a speed which will be difficult to keep pace with, while "Eternal Music" directed by Hiren Bose is lying ready for release since a month. It will come to the screen after "Kokila".

By the way, Director Hiren Bose has only recently got married to Actress Krishna Kumari and now they will be tasting some "eternal music" which marriage provides without failing.

The Tamil unit working under the capable management of Mr. Seshgiri has been able to complete half the sequences of "Jalaja" and "Harijan Bala". Mr. Nanubhai Desai who is supervising these two picture thinks that Mr. Gautam, who is directing the first one has given his best while Mr. Mahendra who is in charge of the second one is not far behind.

These two pictures claim to provide a box-office sensation in Southern India in the near future.

Imperial Film Co.:

"Kisan Kanya", India's first colour talkie starring Padmadevi and supported by Gulam Mohamed and others has been at last completed and will grace the screen on the Idd day at the Majestic Cinema in Bombay.

The Ratan Bai Unit has been able to complete "The Prisoner's Wife" under the able direction of Mr. Hafisji, while Director Atorthy has also given his finishing touches to "Dulhan", another social subject. Director Gidwani will now be taking up another social story in colour as his next, while Director Gunjal is likely to depart on an ambitious subject called "Mother India", for which the producers are still searching a 'mother'.

IN OUR NEXT ISSUE

Read

"INDIA HAS NO STARS"

A Sensational Article

By: BABURAO PATEL

December Number

Will be out on the 15th

Ranjit Movietone:

"Dil Farosh," a Madhok's picture which was recently released at the Super Talkies in Bombay proved a bit of a disappointment to the producers. Another one called "Flame of Love", will be soon coming to the screen while Director Erza Mir who has taken up an ambitious subject will be completing his picture sometime in the month of November. Mr. Chandulal Shah, who at a considerable sacrifice of his own affairs, can be seen worrying about the new Producers' Association, has not yet decided what to do with the compliment of artistes which he has brought down from Calcutta. We are sure he will make good use of them being a very keen businessman and particularly of Rajkumari who has a splendid reputation to maintain.

Bombay Talkies Ltd.:

"Jeevan Prabhat" the recent social production starring Devika Rani and introducing Renuka Devi, a new attraction, has been released at the Minerva Talkies, where it proved a roaring success. For days on end, the streets were crowded, which took the traffic police a considerable amount of time to clear them. This success of Bombay Talkies is quite in season and we shall now see some more splendid pictures coming from this studio where art and technique go hand in hand.

Wadia Movietone:

On the 29th of October "Toofani Tarzan" was ushered into the city with John Cavas roaring like a Tarzan through the streets. This picture of Wadia's is a huge success among the lower classes. The next ones that are likely to come are named as follows: "Lutaru Lalna", "Rangilla Mazdoor" and "Punjab Mail".

Prakash Pictures:

"His Highness" will be on the screen by the time this is in print. It is a stunt thriller and the producers expect it to draw very well

after the name which they made in "Challenge". The activities in the studio are at present concentrated on the production of "Poornima", a classic written by Ramanlal Vasantlal.

Saroj Movietone:

"The Tale of Yesterday" which was released at the West End proved to be really a story of yesterday. The picture failed to catch the fancy of the people in the present times. There is a picture going on at the Studio now which was begun under the direction of that frontier man "Zia". But at the present time we see the director resting on his oars in a corner of the studio while proprietor Nanoobhai is seen directing. There is plenty of time to complete this picture and when they do so we shall not fail to tell you so.

Daryani Productions:

"Gentleman Daku" has been completed and has also been censored. A new picture called "Golden Gang" is now in the hands of this gang of producers. The picture will feature Leela Chitnis and Hari Shivsani.

Nataraj Films:

The maiden production of this company, which is a social subject starring Durgabai Khote, has now been christened "Companion". By the end of November this picture will be ready for the screen and it will be released through Supreme Film Distributors. The story of the picture has been written by Mama Warerkar the famous Maharashtrian dramatist under the stage name of "Malabar Hill". The picture promises to be more entertaining than the book itself.

Aryan Pictures:

"Path of Glory" which is lying ready censored will be soon released in Bombay under the capable management of Raja Bahadur Mukundlal Bansilal. The picture stars that famous artiste Prabha, who is reported to have given a unique performance which will not be forgotten for a long time to come.

Dwarka Pictures:

"Prem Kasauti" or "Parakh", the maiden production of this company is now awaiting release in Bombay with Nur Jehan in the leading role and Raj Kumari, and Mr. Bhargava himself in the supporting cast. The picture promises to be a gala attraction for the cine-goers in Bombay.

Completed under the capable direction of Baburao Apte, this picture is reported to be full of tender ambitions punctuated by laughter and tears. It is a romance likely to appeal to all classes.

General Films Ltd.:

The Fazalbhoy Bros., who are chaperoning this new company are doing all that they can in turning out "Chandra Rao More" as an enviable production of the month. The picture is a page from the history of Marathas and is produced in Marathi, under the able direction of Mr. Arolkar. It will grace the screen sometime in the month of December and is expected to be a great success. Director Abdul Rasheed Kardar, who comes with a big reputation from Calcutta has joined hands with this company, will be soon taking up a social subject written by a famous writer in Bombay, while Director Atorthy will also be taking up another social subject with probably Shobhana Devi Samarth in the lead.

POONA.

Prabhat Film Co.:

Prabhat's first social picture "The Unexpected" directed by Mr. V. Shantaram was released to large crowds at two places in Bombay, at the Excelsior and the Krishna Talkies. It was the first time in the history of film making in India that an Indian picture was accorded the honour of being released in the Fort area which is supposed to be the exclusive monopoly of the foreign productions. But this honour could not be withheld from Prabhat who have been able to put in excellent technique and art in their new super social and it was in season that the picture should have been released at a place which was the monopoly of the elite in Bombay.

Incidentally "The Unexpected" provided an unexpected eye-opener to the European audiences of Bombay, who fell over one another to secure tickets at the Excelsior box-offices in the midst of a crowd gone mad for the Prabhat picture. The picture is drawing wonderfully well at the Krishna Talkies now and is likely to do so for months to come. As we go to the Press "Tukaram" will have been seen by Her Excellency the Marchioness of Linlithgow at Delhi. The Viceroy of India will not lose this opportunity of keeping company with his illustrious wife to view the life story of the patriot Saint of India. In the Studios, Directors Damle and Fathelal have started shooting "Gopalkrishna" a mythological marathon, which is likely to be completed sometime in the month of January. No sooner this is done, Director Shantaram will go into production of a social subject written by Mr. Rangnekar.

Jaishree Films:

If thousands of cows and hundreds of goodlooking girls can add attraction to a picture, then they are in plenty in "Nandkumar" which is being produced and directed by Mr. Keshavrao Dhaiber. In addition to this there is that splendid artiste Durgabai Khote and her companion Govindrao Tembe, doing stellar roles in this great mythological spectacle. The entire picture has been so gorgeously planned that one has to stretch his imagination to conceive what the ultimate effect will be on the minds of the audiences. "Nandkumar" is certainly a frightening enterprise, but also a noble experiment of wedding art to grandeur, which has not been seen on the Indian screen. Taking up one of the most sentimental sequences from the Mahabharatha, Keshavrao Dhaiber has departed on an unusual programme of producing the grandoise entertainment which will be a sight for the gods. The picture will be ready by the end of November. But long since, offers as big as four lakhs of rupees for the outright sale have been pouring in trying to tempt the producer, to couple his fortunes with those of the buyer. So far and so long Mr. Keshavrao Dhaiber has kept in check the temptation to sell. But we wonder

how long he will do so, when offers are going up by units of 25 thousand every month. This picture is being produced in Marathi, Hindi and Tamil.

Saraswati Cinetone:

When things are being revived, men start thinking anew. This is the stage in which the veteran Dadasaheb Torney is at present, and the fact that he has started in the right track is incidentally proved by his going out and purchasing a new R.C.A. machine with ultra violet recording. This machine seems to have cost a small fortune to the producer, who will now go out into big mammoth productions and his first is going to be "Gopichand", a story where grandeur goes begging with the beggar's bowl. That famous director Bhal G. Pendharkar will be in charge of the picture and there are going to be a number of sweet looking 'cuties' all quite new to the screen who had to be brought in by soft and tender hooks because "Gopichand", the hero of the tale was surrounded by a small army of women.

KOLHAPUR.

Huns Pictures:

After the successful run of "Premveer" at several stations, the studio is busy shooting the indoors of "Jwala" a costume picture written by Khandekar, that brilliant novelist of Maharashtra. The picture features Chandramohan and Ratnaprabha and we also find Master Vinayak doing an elderly role this time, and thereby proving his versatile talents as an actor. "Jwala" is expected to be ready sometime in the month of December and this super picture of Huns is likely to be a popular subject as everything that contributes to the success of a picture has been carefully attended to by Mr. Baburao Pendharkar.

Prince Shivaji Cinetone:

Major Dadasaheb Nimbalker had to face a very pleasing function the other day at Kolhapur when "Frontiers of Freedom" was screened for the first time at the "Frontiers of Freedom" was citizens and Sirdars of the State assembled together to give the young Major a party to congratulate him on his success in the direction of this picture. In suitable terms the Major, who was overwhelmed with the courtesy and kindness shown to him replied to his friends and expressed his desire of continuing in his enterprise by producing another picture at his earliest convenience.

Shalini Cinetone:

"Kanhopatra" that devotional subject which has attracted the attention of every one in the film industry has at last been completed and by the time this is in print copies will be handed over to Peerless Pictures who are reported to have secured the exploitation rights of this picture. The picture stars Miss Leela, the popular Maratha artiste and is directed by Mr. Bhal G. Pendharkar. The future programme of the Company will probably be another mythological picture with a grandeur and costumes not seen hitherto.

Prabha Pictures:

The rehearsals of "Dhruva", a mythological story which has been chosen by this company for its maiden production have now been completed and the artistes who are all under 12 years of age will soon be putting paints on their faces and getting into the studio, probably for the first time in their lives, to shoot the picture which is going to be perhaps a surprise to several people in the industry. The subject is a devotional story taken from Mahabharatha.

CALCUTTA.

New Theatres:

There is some painful news from this studio, in the report that Mr. Saigal, the popular star of New Theatres, has lost his father. The shooting of "Matru Bhoomi" has, therefore, to be postponed for some time, till things get into stride again.

Director Niten Bose is therefore resting on his oars at present. Director Barua who had to cut short his holiday at Paris due to a domestic misfortune has taken up a new subject called "Rajat Jayanti" which is a comedy featuring Pahari Sanyal, Kanan Devi and Leela Desai, while Director Profulla Roy is still shooting "Abhignan," which is likely to be completed during the next two months. Director Hem Chunder has certainly made some solid progress with "Anahuta" at Studio No. 2. The picture will be in two versions, namely Bengali and Hindi and this will perhaps be the first attempt of Director Hem Chunder to direct a Bengali talkie.

That 'crack' director Debaki Bose is now giving the final touches to his unique picture "Vidyapati" and most of these finishing touches begin with the dancing legs of Leela who gives a marvellous temple dance in this picture.

East India Films:

Director Kardar has definitely left this company and is already in Bombay to direct a picture for General Films. In the absence of any news coming from this studio we are unable to report their activities.

Film Corporation of India:

There is great activity in this new company. Things are being built under expert management and the outlook for the future is altogether rosy. The Managing Director Mr. Kabra visited Bombay recently in company with another official and has secured the services of some able people for the administrative work which is in view. In about a couple of months more, the studio will start the shooting of their first picture.

SOUTH INDIA.

Chintamani Pictures:

"Bhaktha Meera", the maiden picture of this company is going to be big if half the reports that come from this studio are to be confirmed. There is, however, one reason which confirms this belief, namely, the appointment of Director Y. V. Rao, who is in charge of the picture. Director Rao was responsible for that most popular picture "Chintamani" which has been such a great success in the south and with this run of luck that Rao had, we are sure that

"Bhaktha Meera" will also deserve some distinction, that his previous success had.

Pragati Pictures:

This company in the south is going to shoot itself to immense popularity within the next two months and the reason is not far to seek. They have taken up the production of an ambitious picture in Tamil called "Nandakumar", which is being shot from foot to foot under the capable direction of Keshavrao Dhaiber at the Jayshree studios in Poona. T. P. Rajalaxmi, whose histronic abilities have caused legends to be told about her throughout the south, has given a beautiful performance in that precious role of "Yeshoda", which performance is likely to be remembered for a long time to come. Master Mahalingam, as Krishna, will be the craze of the music world. With plenty of grandeur and marvellous trick scenes this costume picture of Pragati is perhaps going to be the greatest box-office crasher of present times. There have been big successes in the South, but "Nandakumar" is likely to eclipse even the biggest of them.

Devi Films:

"Purandaradas", a picture produced in Tamil and Canarese, has had a good run at the Sagar Talkies in Bangalore. By the time this is in print it will have been released at the Paragon Talkies at Madras.

Rajendra Films:

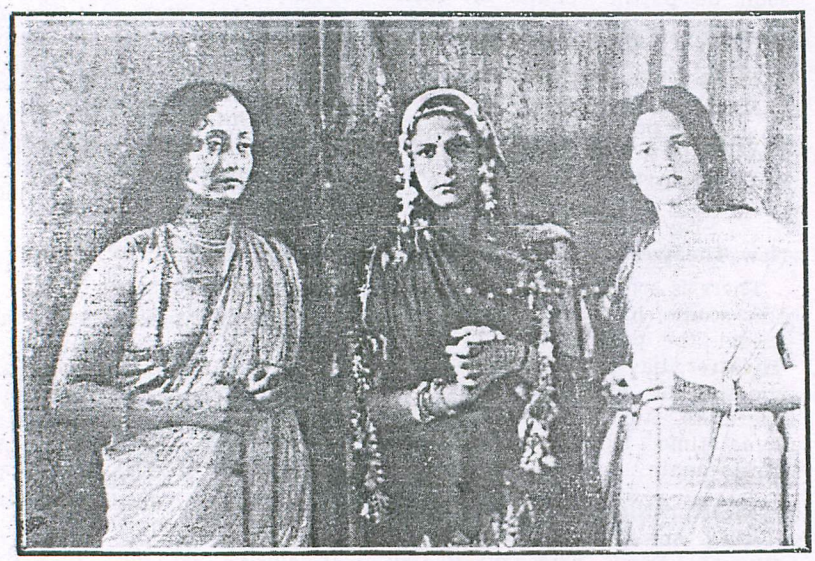
"Swarnadatta" is now ready under the direction of Mr. Y. V. Rao and will be released in Madras very shortly. The picture is produced in Tamil.

Deccan Film Distributors:

"Minnal Kodi" which these people have purchased has been running very well throughout the circuit breaking records everywhere. It was received very well at the Gaiety Talkies in Madras on the 30th of last month when it was released there.

Mahaluxmi Studios:

"Balayogini", a Telugu picture starring Baby Saroj and Kamla Kumari is now ready for release. The studios prefer to call it a 'marvel' of the screen. Let us believe them.



Kokila, Indurani and Shivrani, the same three unmarried wives in Tara Films new title "Repentance" or Meri Bhool.

Rohini Pictures Ltd.:

"Grahaluxmi" a Telugu talkie with a cast of very attractive girls is getting ready now and sometime in the next month we shall have the fortune of seeing it on the screen. They say that this is going to be the best picture coming from Andhra.

Vel Pictures:

Their mythological masterpiece "King Vellala" in Tamil has been very well received at the Broadway Talkies in Madras. Vel pictures have made enough money now by producing popular stories and now they are likely to get into more ambitious subjects for the future.

Mayura Films Limited:

These people are responsible for one of the best bargains of the year in buying "Kokila" and "Eternal Music", two Sagar productions which are likely to prove the most successful hits of the season. "Kokila" which is drawing huge crowds in Bombay is bound to carry its share of popularity to Madras where it will attract equally huge crowds. "Eternal Music", in which we find Maya that wonder girl of Sagar, this time matched with Surendra, will also give the South Indians a big feast of music.

Aurora Film Corporation:

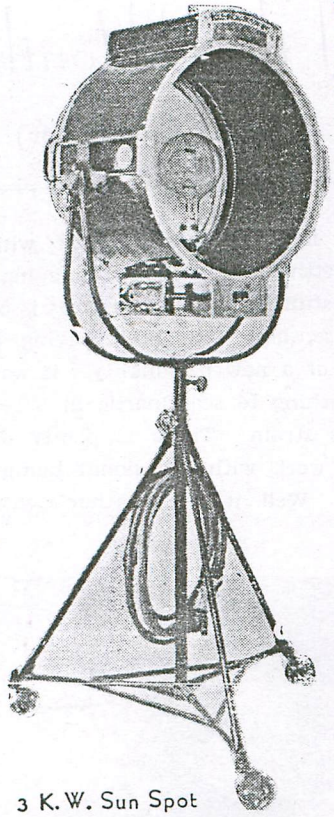
"Vipranarayan" will be released in Bezwada by the time this is in print. This is a Telugu talkie centering around the life of "Deva Devi" an enchantress who tempted Vipranarayan, the great devotee.

Salem Sanker Films:

"Ambikapathi" is fast getting ready under the able direction of Ellis R. Duncan and will be simultaneously released at half a dozen stations where the picture has been booked in advance. They say this picture is going to be great.

Metropolitan Pictures:

Under the able direction of Raja Chandra Sekar considerable progress has been made in the shooting of "Daksha Yagna" at the East India Studios in Calcutta. This story which is from mythology is being produced in Tamil, the chief language of the South.



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Music by :
ANNASAHEB MAINKAR

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PRABHA PICTURES KOLHAPUR

Dorothy Lamour

Foreign Pictures of the Month

(Rating ****Excellent ***Very good **Pretty good *Poor)

EXCELSIOR***

"The Dominant Sex".

(Diana Churchill, Phillips Holmes, Caroll Goodner and Romney Brent).

This is that sensational stage play which had attracted so much attention. It is a delightful picture and is played well throughout by practically everyone and particularly by Diana Churchill. The plot is built on the emancipation of the fair sex and equality of rights. It has plenty of entertaining material. The picture is worth seeing.

WELLINGTON**

"The Emperor's Candlesticks".

(William Powell, Luise Rainer, Robert Young and Frank Morgan).

This is rather a cleverly directed picture. It has a very thin story, but the 'spy' element which has been introduced to lend a suspense to the subject is responsible for sustaining the interest right up to the end. Louise Rainer is good with her usual coyness. William Powell gives his usual polished display. There is enough entertainment, but hardly any excelling merit. It is just a backyard tale brought to the screen and may prove popular with school children.

REGAL**

"You Can't Have Everything"

(Alice Faye, Don Ameche, Ritz Brothers & Others).

There is music, dance and fun in this picture but hardly any story. The stage atmosphere provides plenty of gags to the Director. This is a small riot of fun and entertainment, but hardly contains any instruction.

EMPIRE**

"Storm in a Tea Cup".

(Vivien Leigh, Rex Harrison, Cecil Parker).

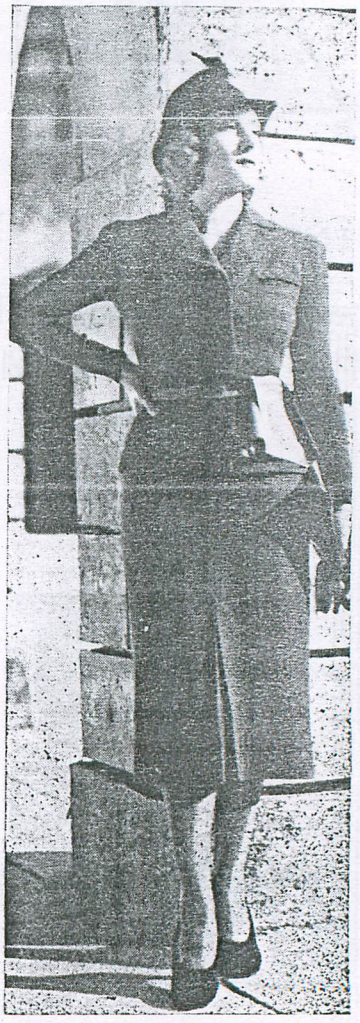
This is the screen version of a famous play with very crisp and sharp dialogues. The sequences are rather funny. There are dogs in the picture—some of them bark and others howl—but not without calling for your company. Plenty of fun, mixed with a bit of romance is the fare provided by this picture. A good prescription for the 'blues'.

PATHE**

"Exclusive".

(Fred McMurray, Francis Farmer, Charles Ruggles and Lloyd Nolan).

It is a newspaper story with racketting and plenty of imaginative stuff thrown in. Frances is of course, best with Fred having a sort of a new personality. It was refreshing to see Charlie in a serious strain. There is plenty of fast work with occasional bumpings. Well, it is all rather exciting.



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PATHE***

"The Prince and the Pauper".

(Errol Flynn, Mauch Twins and Claude Rains).

This is Mark Twain's famous novel. The historical atmosphere is cleverly worked up. There is humour and pathos blended cleverly to give almost perfect entertainment. The theme of the picture is provocative, especially to thinkers. The Twins are very good and so is Errol Flyun. Claude Rains gives his usual polished performance. There is plenty of sword work especially in the last reels where the picture travels at a great speed. Splendid entertainment is provided by this picture. Will be very popular with the Indian cine-goers. Photography is excellent, especially the early shots.

EXCELSIOR*

"Take My Tip"

(Jack Hulbert, Cicely Courtneidge, Harold Ruth and others).

This is a farce and it sounds foolish especially to the Indian mind. There are some attractive scenes but at best they merely amuse. The whole affair is more slapstick than sensible.

NEW EMPIRE*

"Walter Wangner's Vogues of 1938"

(Warner Baxter and Joan Benett).

This is a swell fashion parade. There is hardly any story in the whole show. Clever acting, however, saves the picture from being boring. The picture has a special interest for ladies who wish to become fashion plates of society. A millionaire is also thrown in for interest. This is more a dress topical than a picture. Photography is excellent.

WELLINGTON**

"Way Out West"

(Stan Laurel, Oliver Hardy, Sharon Lynne and others).

A shot from "Great Air Mystery" a Century release.

This is the usual slapstick of the two famous fun makers. There is hardly one gag that can be called new. It is all played out stuff. But if you are not particularly angry, it is amusing. Very good fun for school boys under 14. A Sheriff and some ruffians are thrown in to complete the muddle.

REGAL***

"Slave Ship".

(Warner Baxter, Wallace Beery, George Sanders & Others).

This is a powerful sea drama with plenty of punch and action. A girl on a honeymoon gets the most unique kick out of her life on board a slave ship roaring with mutiny. Warner Baxter acts the angel while Beery as the villainous slaver is frightening enough to give several a scare. There is plenty of entertainment and some very good camera work. You shouldn't miss this one. It's more than worth it.

A shot from "Nand Kumar" a Jayshree picture.

THE EDITOR'S MAIL

Readers "when you are worried" write to me. I will do my best in serving you. Serious matters will be treated seriously, while flippant letters will receive like replies.—The Editor.

From: B. S. Madras).

In most of the pictures in which Shanta Apte appears, her hand goes to the forehead at least once in every scene. May I know why? Is there anything to be hidden or does she get a constant headache?

There's nothing wrong with her forehead and I think that the movement of the head is a part of the action in the scene. Or probably she may be bewailing her lot seeing people like you watching her pictures.

Again the same story of the head but of a Sagar star, Motilal. He is provided with a bandage in every picture he acts. Is it introduced in the story to beautify his head or what?

If you knew Motilal as intimately as I know him you would agree with me that his head requires half a dozen more bandages to suppress the swelling it has got. However, the bandage you refer to is merely a part of the picture make-up.

Azurie is going to Europe. She has danced in so many Indian pictures that she must have exhausted all her dancing art. Is she going to learn something new?

She is not going to Europe. Azurie's art may have exhausted but her legs are not yet tired. Legs that dance so gracefully can make people lead a dance without their owner going to Europe. There is enough material in India.

From: K.V.R. (Nellore).

Will Miss Madhuri give an interview to me if I come over to Bombay?

Yes she will if you are worth it, provided you don't ask her any silly questions.

Is Mr. E. Billimoria the son of Keki Bava? Is Master Ram Apte the son of Mr. E. Billimoria?

They are all different persons and sons of their own parents. For heaven's sake, don't mix up people or someday someone may ask you whether you happen to be the son of the Governor of Timbuktu.

From: V.T. (Hyderabad Dn.).

I wonder why the Madras producers run up either to Bombay or Calcutta to shoot their pictures there and waste their money, and time? Could they not possibly establish different film centres in the South?

I also wonder why they do so, knowing that there are several well equipped studios already working in the South. They are probably chasing a mirage in supposing that in the Bombay and Calcutta Studios they will get better quality. At best the procedure has little sense to recommend itself.

From: 'Blueapple' (Bhagalpur).

Whom do you consider to be the beauty on Indian Films?

I think you are the beauty as I have not yet come across an apple that is blue. Anything

that is rare is beautiful. By the way, why don't you tell me your name? Are you by any chance ashamed of it?

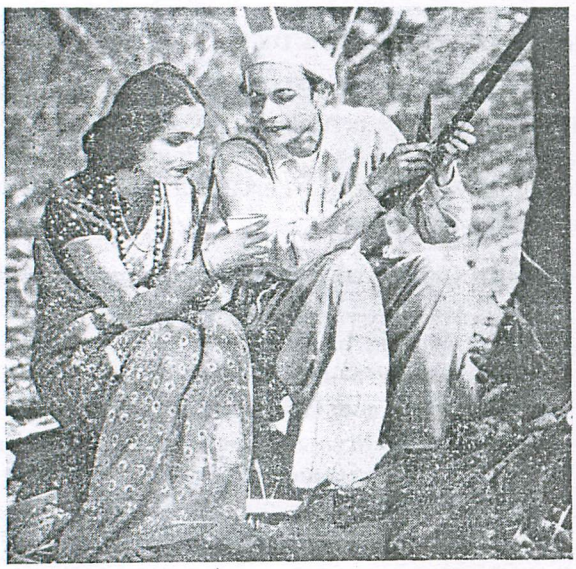
From: P.R.R. (Kurnool):

I appreciate Vasanti so much that I would think it a favour if I am allowed to take a part opposite to her in some play or other. May I, dear Editor, know how I can qualify myself? Please try to take this as serious as possible?

Yes, I am damn serious just now. The best way to go about this difficult job is to find your railway fare from your place to Poona and see Mr. Shantaram. But remember that it is not so easy to play against Vasanti who, though she is a small girl, carries a big punch in her work which might stagger you.

From: M.P.P. (Jammu):

Who is the best star on the Indian screen and why? What are the essentials of a good star?



"Yes, yes, take some milk. You must be tired after the shooting". Surely Barua must be meaning that the way he looks at Kanan in "Mukti". We don't blame him, seeing him all alone in the jungle with a darling nymph.

Weighing all essentials that go up to make a star, I think Devika Rani is easily the best star we have in India. See her and you will know why. She has a lot of every essential that is expected in a star.

Where has Sulochana gone? Has she married a doctor and will she be appearing on the screen in the future?

Newspapers report that Sulochana has gone away to Palestine to get married to Dr. Weingarten, a German Jew. That is why they started for and I don't know whether they have gone through it. Yes, she is likely to appear in her first colour picture at the Imperial Studio. But one can never tell where women are concerned.

Where is Kajjan these days?

Why are you worried? Wherever she may be, let her be. Her reappearance on the screen is not going to bring the heavens down. So don't worry.

Why is an actress called 'Miss' when she is not a virgin in the real sense?

Who told you that an actress should also be a virgin? Isn't an actress also a woman? What can be wrong with her in so far as her work is concerned, if she is not a virgin? And by the way, how many real virgins do you really come across in modern times, in other walks of life? Remember that all that glitters is not gold and why should you expect an actress to be a virgin when this attribute neither adds to nor detracts from her screen value.

The "Miss" is added to give the actress a semblance of youth. Screen fans are not very fond of actresses who are in addition mothers. At least fans need not be told that.

From: A.P.C. (Nova-Goa):

I know that Devika Rani is a Parsee by birth and Rabindranath Tagore is a Bengali. I hear that they are related. How is this possible? Can a Bengali be the grandfather of a Parsee woman?

You are a silly fool. Devika Rani is a Bengali lady and it is true that she is closely related to the Poet. Never ask questions unless you are sure of what you are speaking. Regarding the concluding portion of your question, in the present times an African can become a grandson of an American. Remember that the times have changed and one should not be so easily surprised.

From: V.B.D. & R.N.B. (Dharwar):

I have not seen Padma Shaligram for a long time since "Dr. Madhurika". Is she still with Sagar Movietone?

It is a pity that this excellent girl with her melodius voice and beautiful music is not working anywhere on the screen just at present. And it is the fault of her family who not only restrict her activities but also impose limitations on her employers. As far as I know she was last heard of touring in the North giving musical concerts.

Why don't all the cinema producers try to produce a common picture once a year choosing the best talent from every company? Don't you think that this will be easily the best picture of the year?

I agree with you as far as what the picture will actually be. But knowing every producer in India intimately, I think it almost impossible for them to combine even in common interest. Unfortunately most of them are not artists working for the love of labour, but are hard boiled businessmen gambling for bread and butter.

From: V.V.K. (Margao):

I am an admirer of Chandramohan, whom I consider to be the greatest Indian actor. I want all news you can give to me about him.

Chandramohan is certainly a good actor. He was first seen in the Prabhat picture "Amrit Manthan". He is now working with Huns Pictures at Kolhapur. He is a very polite man and you can always rely upon him to reply to your letter asking for details of his career.

From: A.S. (Amritsar).

Is Nalini Turkhud going to appear in any picture of Jayshree's?

Rather sexy, isn't. It is in "Mukti" a New Theatre Picture.

No, not for the present, though she is very closely associated with the success of Jayshree pictures. You know, Miss. Turkhud is responsible for the costumes of "Nandkumar."

From: P.B.K. (Assolna, Goa).

You are not clever. Though you think you are in writing to me three different letters, under three different assumed names on two kinds of paper typed on two different typewriters. I have not wasted all these years of my life without knowing some of the tricks which are practised on us by amateurs. I hate deception in any shape or form. Out of courtesy I have replied, in the early portion, to your two letters, the third I am leaving out. Next time you write to me, you should show better moral courage in asking all your questions on one paper and by giving your full name and address along with it. I like to be treated in a gentlemanly way, but remember if somebody tries to be clever to me, I hit back by being damn clever. So you know your man now.

From: M.N.S. (Bankipore):

Do you agree with me that there is ample scope for Indian jungle thrillers?

Yes, provided there is a real jungle in them without any circus animals. At present several of our jungle pictures have been presented with Nayampally acting the 'monkey' and cats acting as tigers; while most of the sequences are shot in the back yard plantations of the studios.

I liked Prabhat's "Beyond the Horizon" very much. People say that "Amar Jyoti" was better than this picture.

Likes and dislikes are one's own, while opinions are also individual possessions. Personally I liked "Amar Jyoti" more than the other one. But if you don't agree with me, leave it at that.

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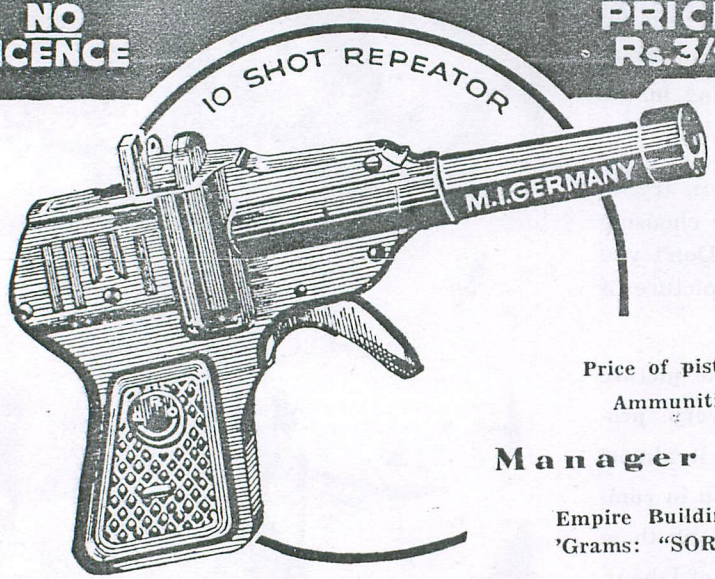

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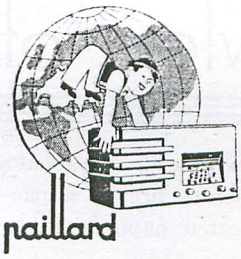

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Howlers of the Month

"The Unexpected", Prabhat's first social picture proved a packet of unexpected happenings.

1. It was released at the Excelsior, thereby making a new record.

2. It was advertised in a full page in the "Times of India" long before the shouts of the Producers' Association members had died down. Shouts about cutting down publicity!

3. It broke Distributor Baburao Pai's wrist in a motor accident, unfortunately the same wrist which a producer had only the previous day pressed at the Producers' meeting.

4. It sent Exhibitor Keki Mody hurling through space in the same motor accident and lodged him in a ton of wet mud.

5. It shook all the nerves of Distributor Jayantilal of Bangalore, and rattled his frame work, leaving a sore memory of the motor accident. By the way, the accident took place near Panvel when they were all hurrying back from Poona after a conference with Shantaram.

6. It made Baburao Pendharkar lose faith in old wall clocks. See the picture and you will know why.

7. It made Kapurchand Brothers repeat their old offer of purchase. In addition, they promised a Taj party to Shanta Apte.

8. It made Khan Bahadur Ardesher Irani visit the Excelsior for the first time. There was of course, some difficulty in finding the place, but he is reported to have followed the crowds. Don't believe it, if you like.

9. It made Chandulal Shah buy three tolas of solid gold for the year's Gohar Gold Medal.

10. It is giving sleepless nights to "Maulana" Mamooji of Calcutta Film Exchange. He doesn't risk going "that side".

11. It made other producers say "Just the Unexpected".

12. It made B. P. Samant, publicity man, walk on his "head".

13. It made the foreign producers green with jealousy, seeing the huge crowds. They never knew the correct population of Bombay, till "The Unexpected" was released.

14. "The Unexpected" hit a thousand others unexpectedly on parts where they never expected.

x x x

Chaturbhuj Doshi who had gone out to Calcutta on a "girl-hunt", I beg your pardon, in search of artistes for the Ranjit studio has returned back and is now flying back on the wings of memory in writing his memoirs of the visit. And for doing so, an editor of a weekly calls him an "igenious intellectual inmate". Yes, an inmate'!

Some of the lines from the memoirs provide interesting reading. Here they go: "I was far, far away from home, my heart, separated from my near and dear. I was on the verge of weeping, overwhelmed by sorrow. I couldn't move my feet". What a pitiable condition this brave old boy was in. And he was only in Calcutta. Had he gone to Europe, he would have perhaps committed suicide.

x x x

Writing of Rajkumari, Chaturbhuj Doshi describes her: "Frank hearted, yet like a burning flame, innocent and playful, no doubt.. but you don't know when she will flare up....once you talk with Rajkumari, you are bound to take these impressions home with you, "But why take mere impressions home? So our lovesick warrior brought his trophy "home" with him.

x x x

Describing Indubala, Chaturbhuj goes on in the same romantic strain and says that she was "the first auspicious flower in my garland of Ranjit Contracts." May we know what particular flower Indubala resembles? They say love is blind. How true it is in case of my dear friend Chaturbhuj!

x x x

"Give Chaturbhuj any amount he wants" wired Chandulal Shah to his Calcutta agents and Chaturbhuj congratulated himself on "his success in being regarded as trustworthy". Had Chaturbhuj any doubts about it?

"In shooting the final sequences of "Kokila" a stick fell on Sabita Devi's nose" reads a cine-paper report. Rather unfortunate for the stick. Well, girls should keep away from sticks which behave so badly.

x x x

A newspaper advertisement of "Resurrection" describes Lalita Powar as a "happy combination of Sylvia Sydney, Mae West, Loretta Young and Dorothy Lamour". What a freak this girl must be. Sometime back a vernacular film weekly called her the Dolores Del Rio of India, while another one thought her to be Lupe Velez. With all these shades in her, I think she must be a Clarke Gable.

x x x

The same advertisement describes Madhav Kale as the Indian "Ramon Navarro". This is bad nationalism. Why not call Ramon Navarro the American "Madhav Kale"?

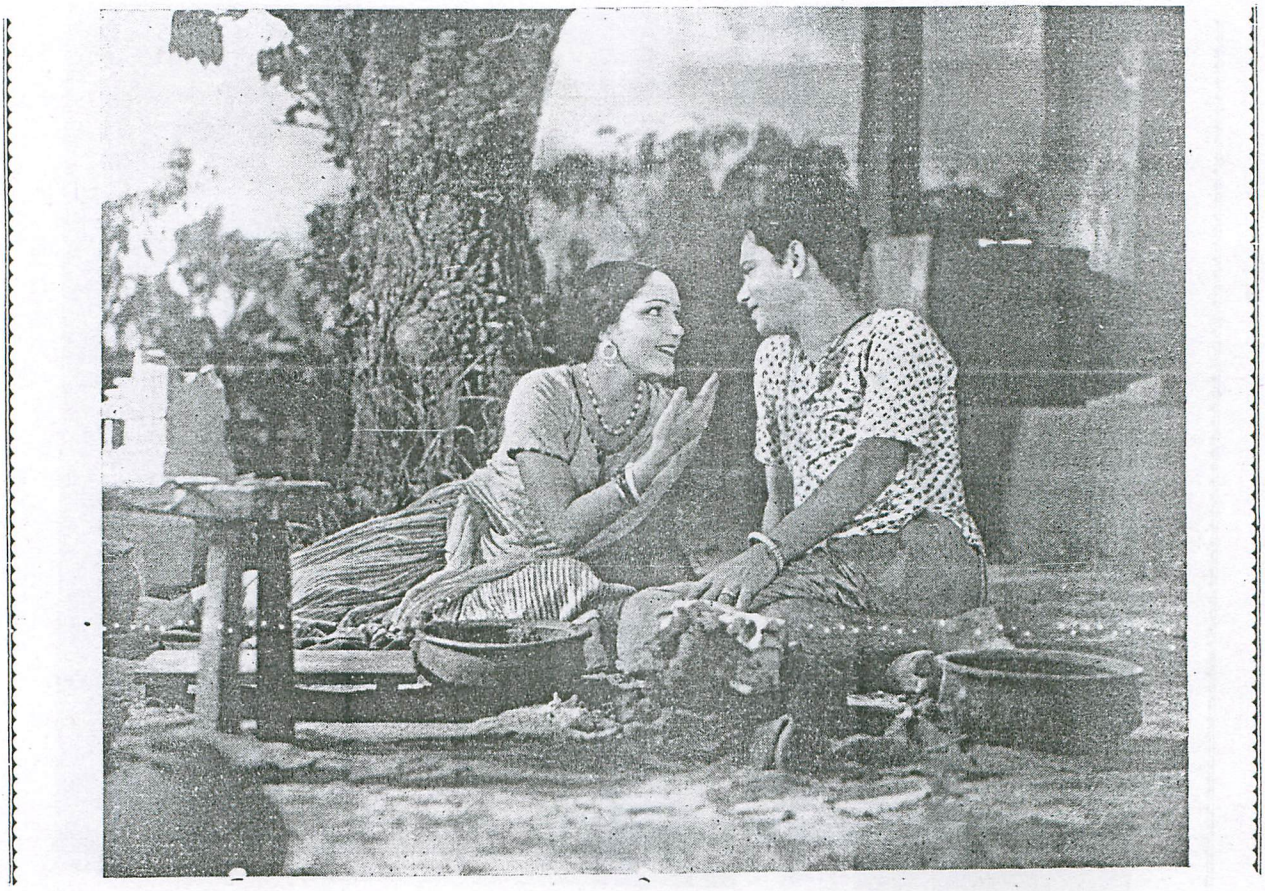
x x x

After an enforced rest Chowdhary and Rose are once again shooting in Saroj. After the "Tale of Yesterday" we hope it is not a "Tragedy of To-day". Poor Nanubhai!

Chunibhai Desai is reported to be going to Calcutta to see "Mukti" before he takes delivery of the same. What an excuse for pleasure, knowing as we do, that Chunibhai cannot change a foot in the picture. Bad people say that he is going to bring another Sabita for Sagar. Let us wait and see. Any way, Chunibhai, if he goes, is going to have a swell time there and he is not the one to feel lonely like Chaturbhuj.

x x x

Maya has become the present fashion at the Sagar Studio. Not only have other women taken to wearing similar material as worn



DEVIKA RANI & MUMTAZ
They are coming in "Jeevan Prabhat" the social attraction of Bombay Talkies Ltd.

by Maya, but we find the men also wearing ties and shirts with Maya-colours. The result is jealousy all round. Lala Alopi, the agent from the North visits the studio to pay his respects to Maya. The Bengal agent thinks that Maya likes "Rossogollas". The South Indian comes with cocoanuts. And so on. Maya seems to have spread her 'maya' so much and so far in the studio that the others think that the atmosphere is charged with poison-gas. Buck up, Maya, but stick on to Yusuf (of course, the dear hubby).

x x x

An Instance of "Star Value": Sulochana in "Wahari Duniya". People didn't even frequent the road. Believe it or not.

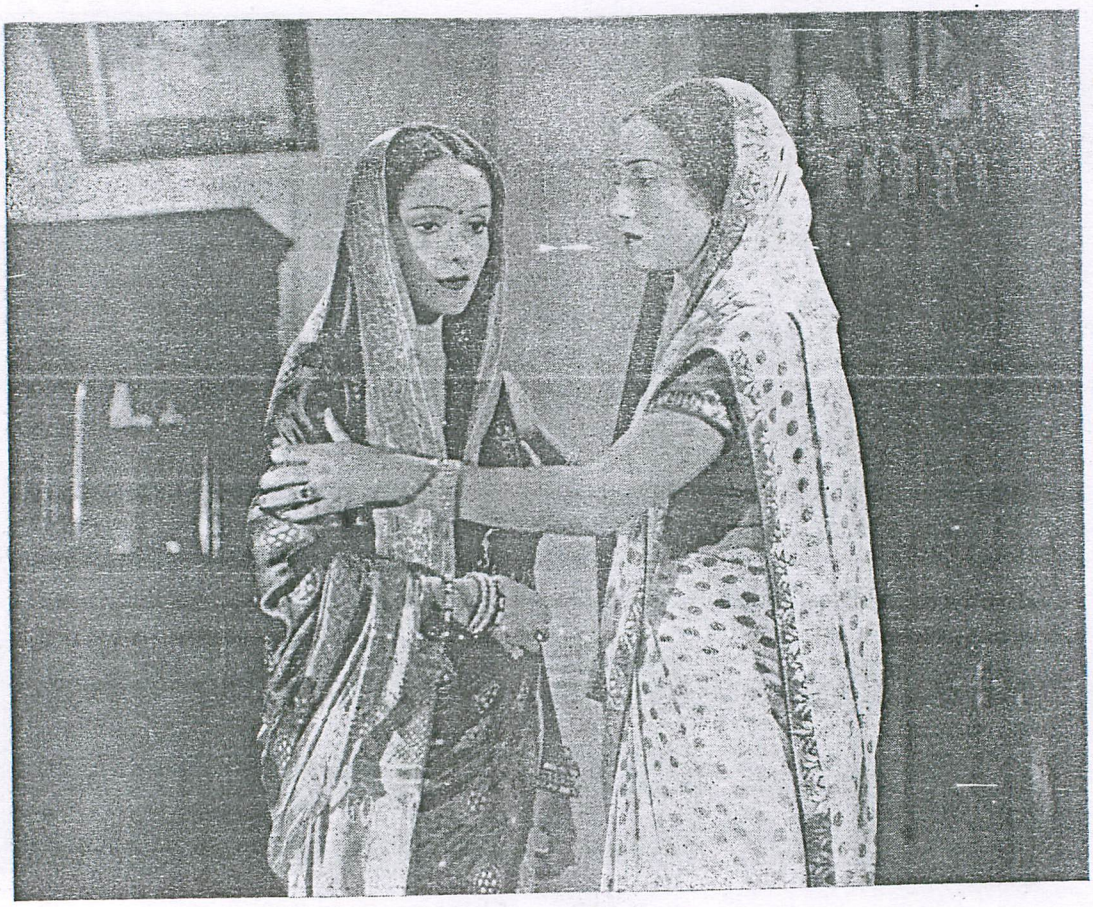
x x x

"Ratan Bai will pay an official visit to the Lahore Trades and Industries Exhibition to be held in December" reports a Punjab paper. What is this "official" business? Surely he doesn't mean a "professional" visit, like the one Ratan Bai paid to the Lucknow Exhibition last year.

Surprise of the month: Bali has become a music director at the General Films Ltd. Yusuf Fazalbhoy is excused. He had never claimed any knowledge of music. Bali must have sung something and Yusuf, who is always busy, took it for music. Well, wait for this music.

x x x

Next time when Pramilla, an Imperial actress writes about her 'fans and friends', she should be careful about copying lines, aye, even paragraphs, from the American film magazines. A girl who has been a "book keeper" can copy, but a "school teacher" need not. If this girl will talk less and work more, it will be so nice for the Imperial. Self-praise sticks in the throat and the person who indulges in it, ultimately forfeits all popularity, thereby selling out the employer inch by inch.



DEVIKA RANI AND RENUKA DEVI.

Here are the two wives who love the same husband. An intriguing situation from "Jeevan Prabhat" a Bombay Talkies' picture starring Devika Rani.

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